

The Hoover lifts the rug from the floor, like this—flutters it upon a cushion of air, gently "beats" out its embedded grit, and so prolongs its life



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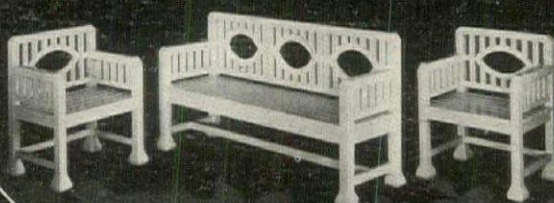
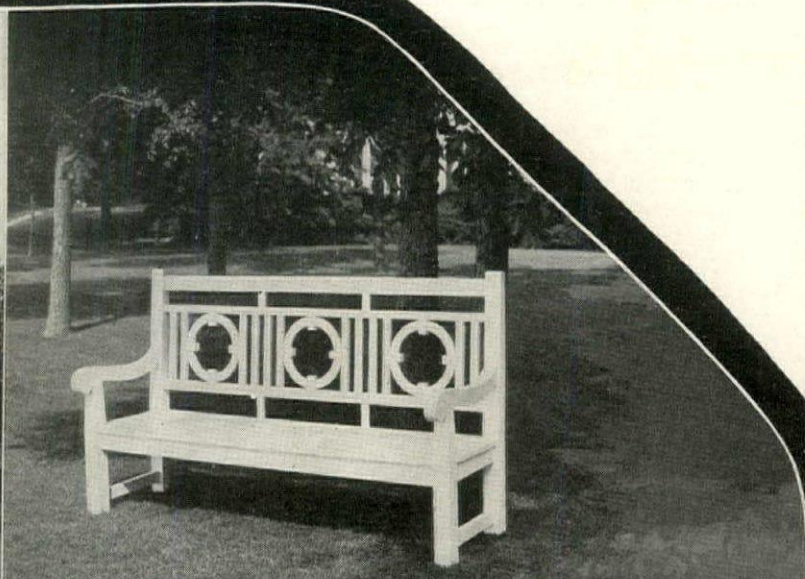
Even the clinging hairs that pets spread on rugs are instantly detached by the thorough sweeping of The Hoover. By its gentle beating it dislodges the destructive embedded grit. By its suction cleaning it withdraws the loosened dirt. These are the three essentials of thorough cleaning. Only The Hoover performs them all. And it is the largest selling electric cleaner in the world.

# The HOOVER

*It Beats—as it Sweeps—as it Cleans*

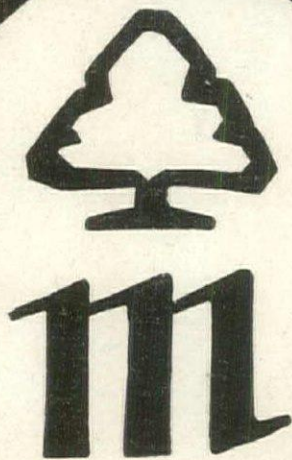
THE HOOVER SUCTION SWEEPER COMPANY  
*The oldest makers of electric cleaners*  
North Canton, Ohio      Hamilton, Ontario





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painstaking work-  
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weather-resisting  
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for  
lawn,  
garden,  
terrace,  
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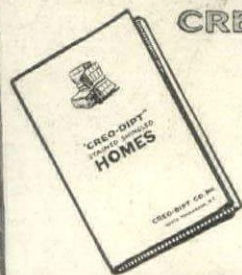
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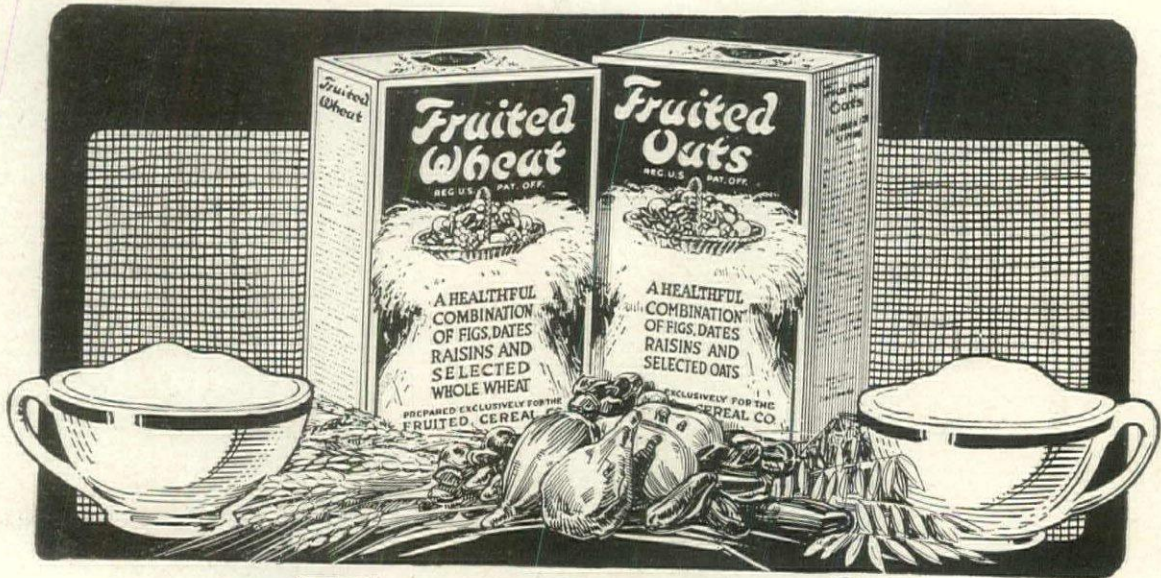


Home in Hartford, Conn.  
Arch.—A. Raymond Ellis,  
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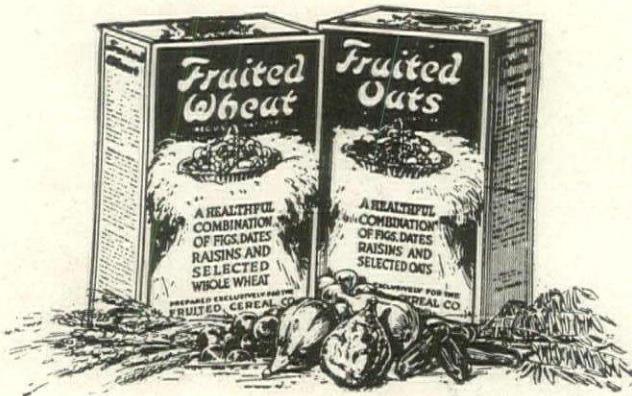
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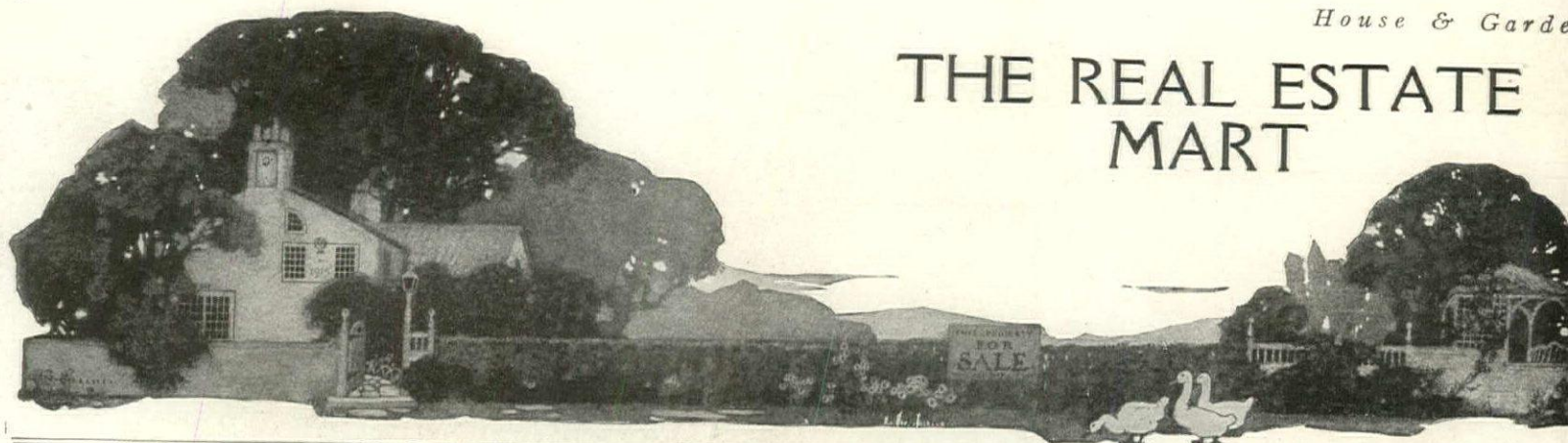
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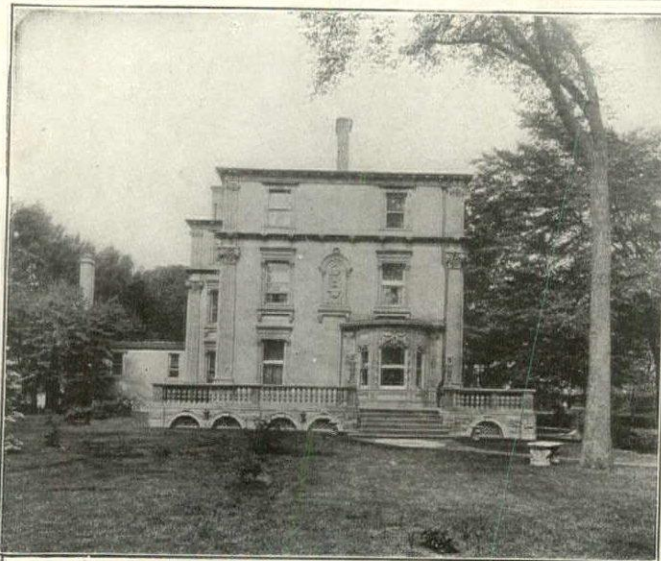
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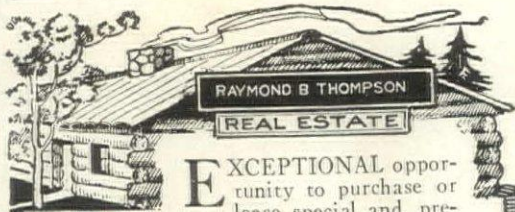
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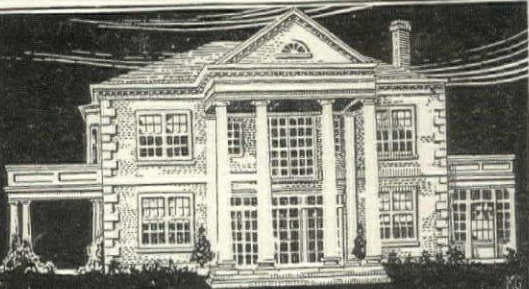
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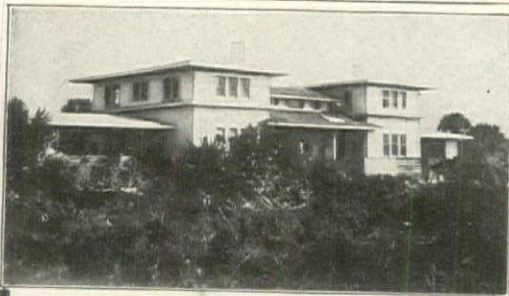
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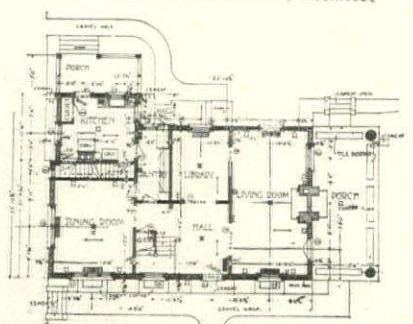
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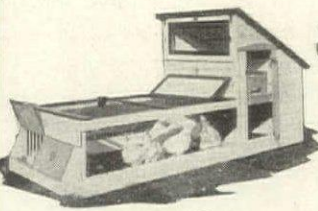
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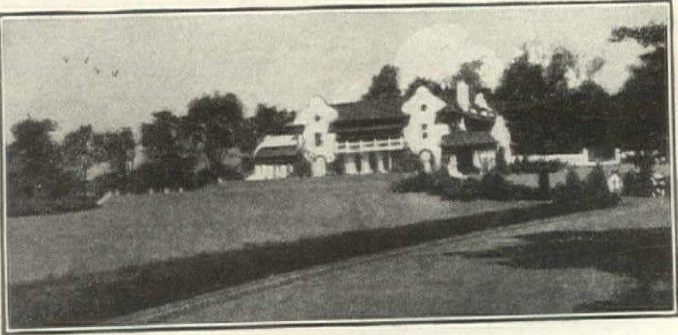
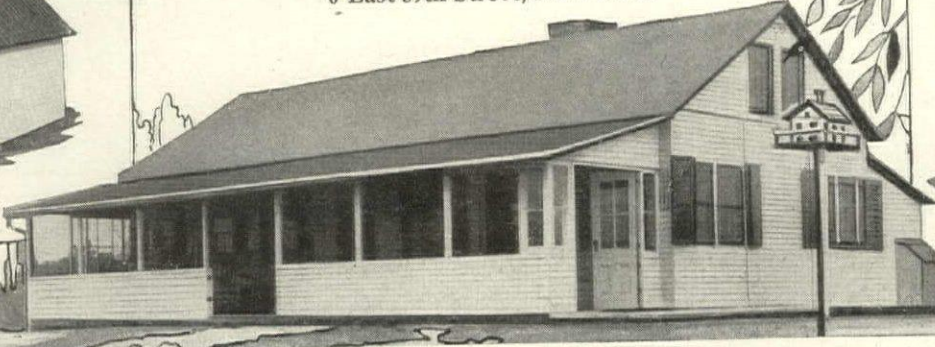
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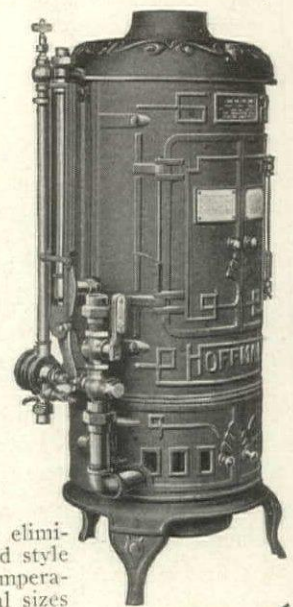
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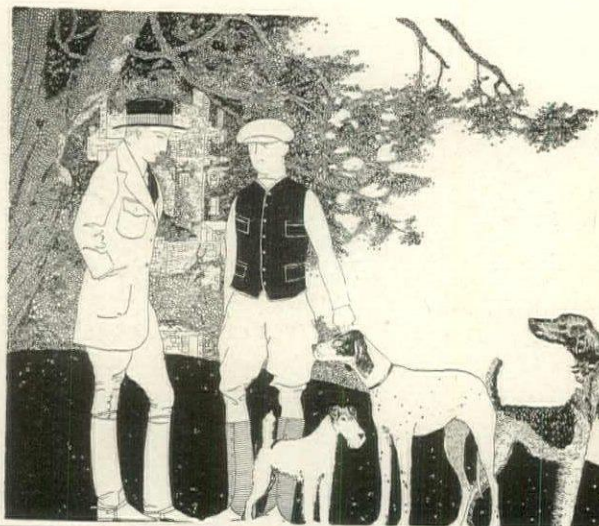
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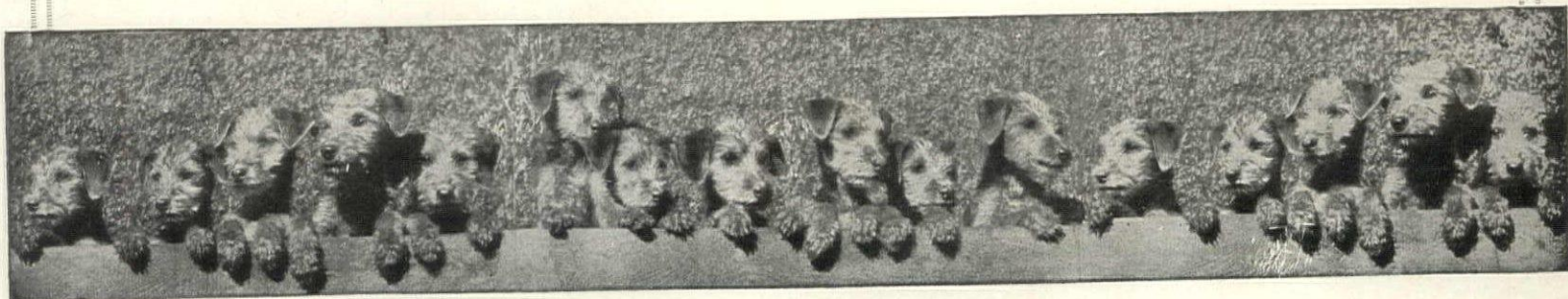
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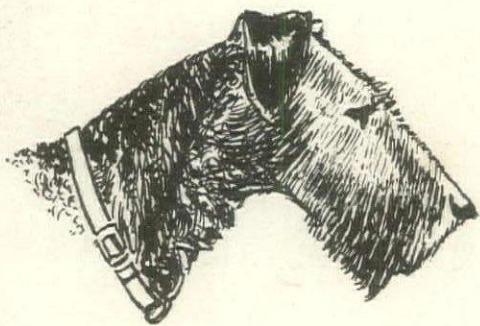




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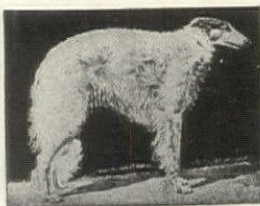
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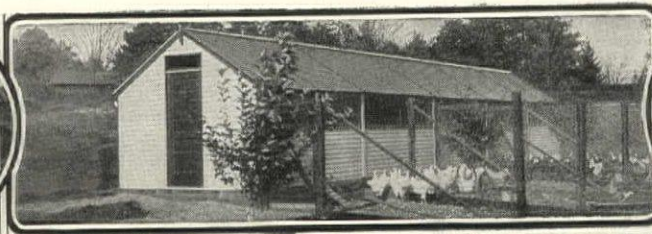
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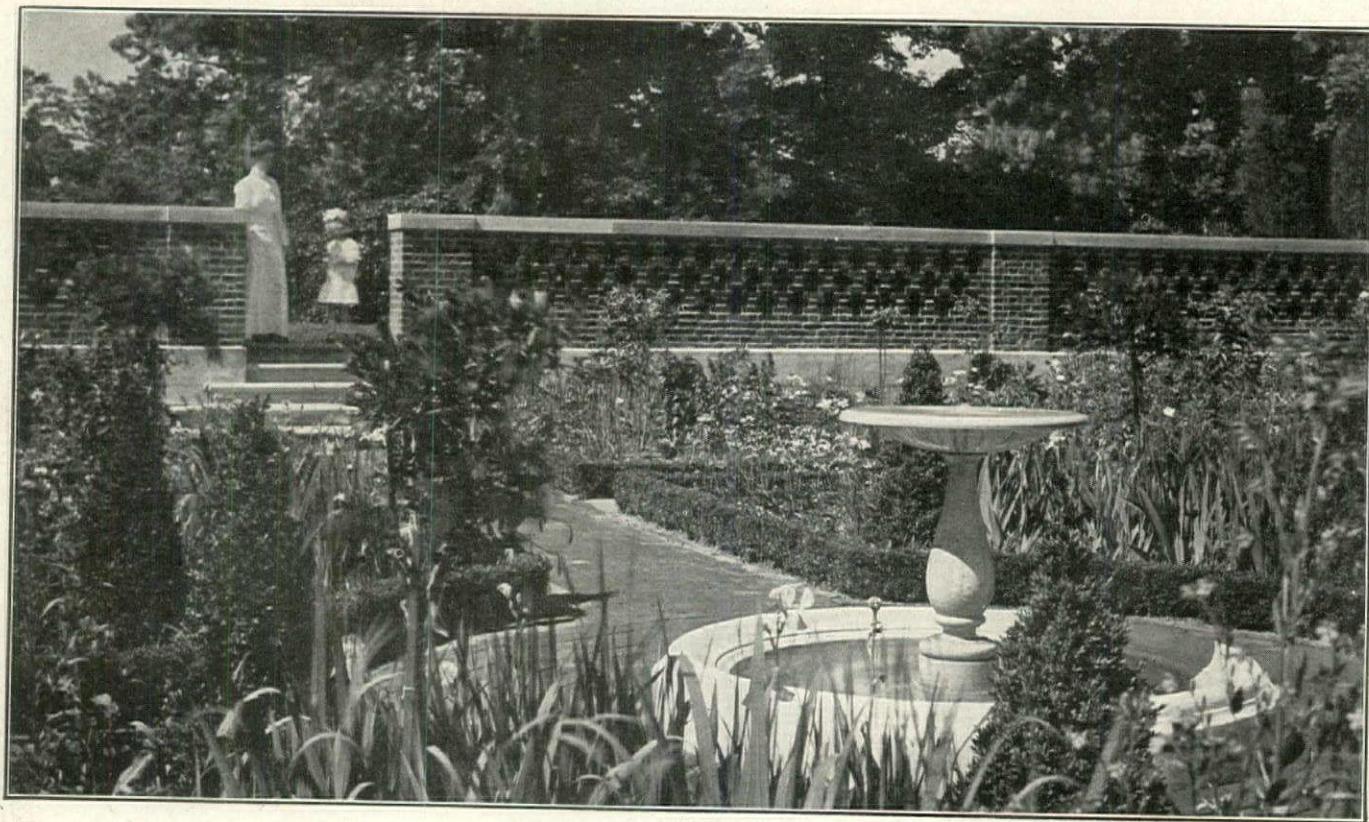
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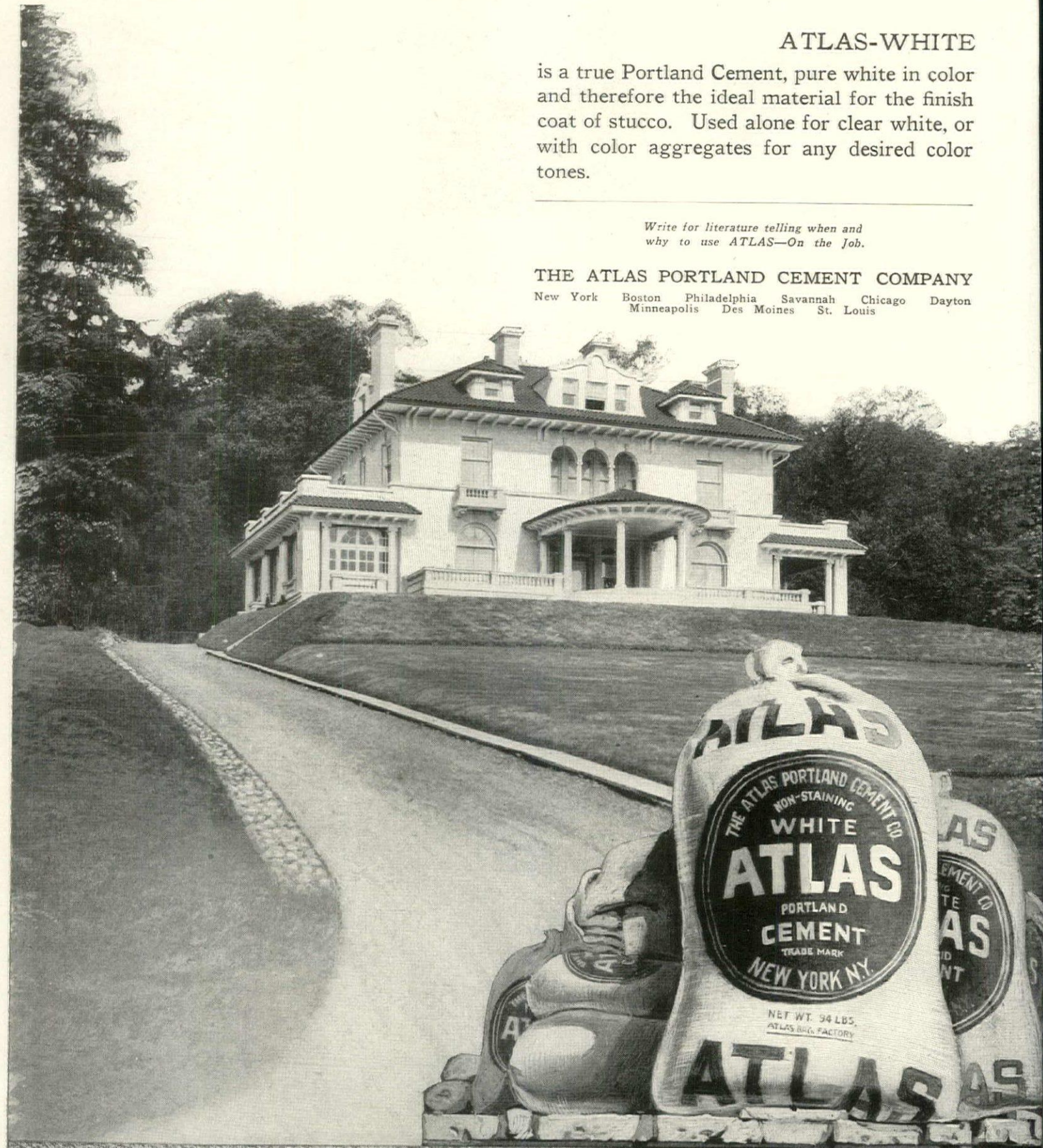
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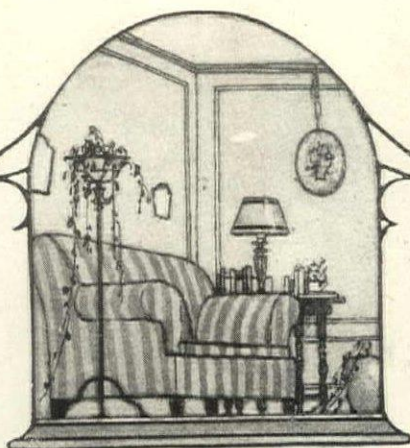
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## SEEN IN THE CRYSTAL OF 1920

THERE is an axiom among publishers to the effect that no magazine can afford to stand still; it must go either forward or back. In the one direction lies success; in the other—well, a good many periodicals go out of existence every year. Few of the latter are really missed, because the very fact of their failure argues that they did not fill the public's wants. In publishing, as in other businesses, it is a case of the survival of the most fit.

If it would not be violating the vast secrecy of our Circulation and Business departments, we should like to quote a few figures which prove how fast and far HOUSE & GARDEN is traveling along the forward road. But, you see, no Sphinx was ever more noncommittal than is the financial manager of a big publishing house, so we'll have to rest content with telling you something of what we, the Editors, see as we look ahead—gaze into the office crystal of 1920, as it were.

First, we see a magazine of broader scope, of many more pages, of wider appeal to its readers. It is a magazine which clings rigidly to its established field—that of the house, in-



View of an interesting Italian stucco house that appears in the February House Building Number

side and out, and the surrounding grounds—but growing steadily in usefulness. The practical phases of making a livable home are strongly emphasized, without in any degree reducing the inspirational element or lowering the standard. New angles on the manifold problems of home-making are considered, new departments created, new solutions presented.

And as we look we see in the glass many thousand more homes where HOUSE & GARDEN is read, an unfailing inspiration for us to do our utmost in making for them the sort of magazine they want. After all, it is for his readers that the editor works; and if he fails to understand them, to be in sympathy with them, he had better close his desk and seek another job.

We have gazed into this office crystal of ours in other years, and we have found that its promises come true. You who read this we have seen there, and a hundred thousand others with ideals of what their homes should be. And today, in the depths of the glass, there is clearly imaged a bigger and better HOUSE & GARDEN—and we are going to see that you get it!

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Gillies

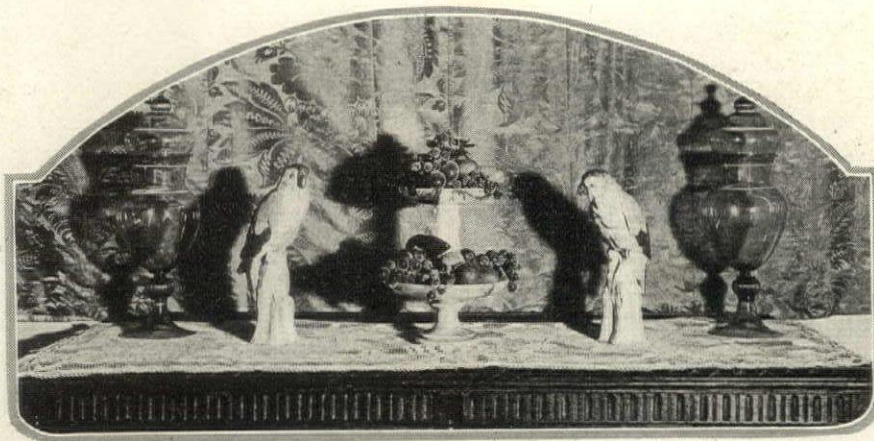
## THINGS YOU REMEMBER A HOUSE BY

*It may be the curtains or the color of the rugs or the comfortable grouping around a hearth or the array of books along a library wall that you remember a house by. But, if you will look back on those houses that have meant much to you, you will recall them for the play of light and shade—patterned sunshine filtered through the curtain's colors across a floor, a shaft of*

*moon glow against a bedroom wall, a flood of morning light from a half-opened door into a hallway. An example is this view of the C. E. Chambers residence at Riverdale, N. Y., of which Julius Gregory was architect. Windows should be curtained and doorways designed with this in view. Good architecture and decoration always take the sunshine into account*



A colorful group arrangement for the buffet consists of an alabaster dish filled with fruits, a pair of Italian pottery birds and a pair of tall amber colored Venetian glass compotes. Decorations shown on this page from Darnley, Inc.



## T R E M E N D O U S T R I F L E S

*The Art of Adapting the Accessory to the Room and Creating a Home-like Atmosphere with Objects that Are Beautiful in Themselves*

NANCY ASHTON

TO create a lived-in, intimate and sympathetic atmosphere, to make homes rather than houses, it is essential that all the accessories for the rooms be selected and arranged with a view to comfort as well as beauty. For it is not until a room is complete in all its minor touches that it may be said really to "live." Through them, it gains personality and distinction, and by the taste displayed in their selection, one may very easily judge of the character of the owner.

That idea, of course, is a little hard on many of us, who have inherited quantities of useless trifles, which have nothing but a sentimental interest to recommend them and with which we often litter our homes. A suggestion for those unfortunates so handicapped would be to put the sentimental trifles away with lavender and old lace, where they belong.

### Mellowed and Modern Objects

If we are so fortunate, however, as to possess really beautiful objects, of a mellower civilization, it is a different matter. Objects, such as those of the 18th Century in France, for example, when really great artists occupied themselves with the designing and creating of not only art objects per se, but all sorts of the necessary small appurtenances, such as lamps and screens, clocks and andirons. Then it was that men like de Gouthière or Clodion were among the many masters who gave their skill to the casting in bronze of a candelabra or lantern and who inspired and animated all of the fascinating details, which through their clever use make a perfect setting.

It was in those days that the collecting of beautiful objects was considered an obligation of the leisure class, and the man who wished to live in the appropriate sort of an atmosphere had not only to have the money to acquire these objects, but the discretion to choose them, and, above all, the patience to wait for the artists' handiwork to be completed.

One of the curses of modern civilization is that we no longer have time, patience or sufficient interest to allow our homes to grow mellow gradually. This feverish restlessness has naturally affected our artisans and discouraged our artists, and for that reason we find our shops crowded with poor, cheap objects with a purely "catch-penny attraction," which, when placed in an otherwise attractive interior become through their very tawdriness the most

conspicuous thing in the room. Consequently, the entire standard of the decoration is lowered. How often have decorators thus suffered from the idiosyncrasies of their clients!

As a matter of actual fact, there is absolutely no necessity for ornaments at all, unless as an inspiration, because of their beauty in color or form, and bad ones are totally worthless. The acquisition of purely expensive things, inartistic bronzes, oil paintings in heavy gold frames, onyx pedestals, imitation teakwood stands, ornate, impractical vases should be discouraged. These atrocities are still frequently seen, having been sold to the gullible purchaser under the guise of "objets d'art."

### When Is an Art Object?

There are a few general rules which may help to guide the unwary. To begin with, the term "art object" should be conceded to be appropriate only after an authority (an authority with a cultivated taste) has pronounced them worthy of that title. Having decided upon the soundness of one's judgment in the matter, the next consideration is the appropriateness of the selection for the room for which they are intended. They should not only be appropriate in style, to conform with the general decoration, but in proportion as to size. It is quite obvious that a huge crystal lustre, although magnificent in a formal drawing room, would be quite inappropriate in a simple chintz-hung sitting room. A vase which looks top-heavy for a small table, a lamp so small, because of its unfortunate position, that one could not possibly read by its light, a littered, crowded mantel with objects too large in proportion for its size are all pitfalls to be avoided.

As to the appropriateness in style, it is needless to mention the inadvisability of using quaint Victorian touches in a rather formal Louis XVI room, or delicate Directoire ornaments in an early Jacobean English room. It is, of course, not necessary to stick religiously to one period in the choice of accessories, but the type of small object used should be in the period which will happily combine with its surroundings. This is a subtle art, which can only be learned gradually.

### Essential Accessories

As to the essential accessories, such as mirrors, screens, lamps, small tables, candlesticks, they should have to pass the same tests as the



Harting

On a marquetry table stand a green vase with bead flowers and a pair of parakeets



art objects. In other words, they should be really beautiful things in themselves. Fortunately, for us, there are bits of lovely china and glass from the Orient, modern to be sure, but very lovely in color and attractive in design, which are available today. Italy is also making fascinating pottery, appropriate for lamps, flower bowls, vases, and so forth, most of it reproductions of old pieces, but all of it answering to the requirements of both use and beauty.

#### Importance of Position

No matter how beautiful the object, however, or how lovely its color, it will be of no avail unless it is so placed as to be of some real use. Not only must that be considered, but the question of overcrowding as well. For example, the potential possibilities of a mantel shelf or a buffet, or a console table are very

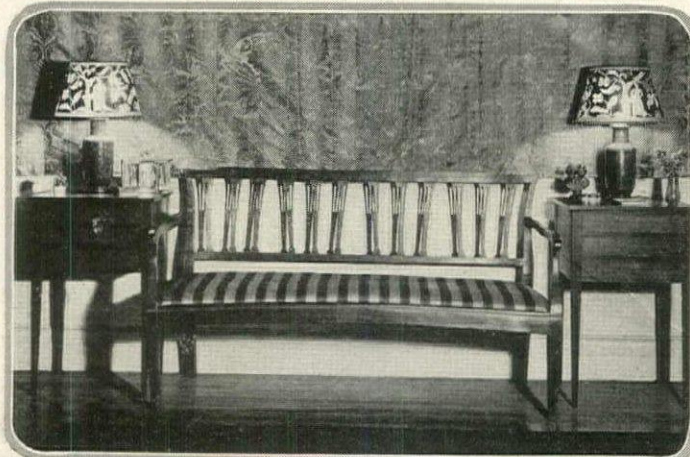


great. On all these may be developed a well-balanced, restful, interesting decoration, through the use of carefully selected harmoniously placed objects. Their use in pairs as in many instances illustrated, creates the restful, well-balanced atmosphere which makes the coming into some rooms such a delight.

#### Centers of Decoration

The objects selected for these little centers of decoration should be sufficiently closely related in themselves in type, as well as to the object on which they are placed. An Italian table, with an old piece of heavy filet lace will carry with distinction a pair of tall amber colored Venetian glass urns, and a center decoration of fruits in an Italian alabaster bowl. This feeling for the right thing is not merely an appreciation of beauty, it is a gradual elimination of the inadequate. If your

*Delightfully appointed is a Venetian lacquer desk with a happy arrangement of a Chinese figurine between two lotus blossoms. A sense of symmetry is gained by the careful placing of the landscape picture with a flower print at each side and small black framed mirrors. Decorations from Mrs. Emott Buel*



*An antique walnut Italian settee stands between a pair of mahogany and satinwood small French tables of the same epoch. On them are placed green Chinese porcelain lamps with painted lacquer shades in a petit point design. The whole arrangement being completely harmonious. Decorations from Darnley, Inc.*



*On a round tripod Empire table in dull mahogany with green and gold legs and a marble top, stands a Venetian glass vase of graceful flowers and a quaint old chandelier. The chair is correct in scale and character and combines happily with the other furnishings. Decorations from Chamberlin Dodds*

*Perfect boudoir accessories are a painted lamp with a taffeta shade finished with multi-colored ribbon, a French figurine in the Chinese manner and an old painted sweetmeat box, all disposed on a satinwood double kidney-shaped table with gilt bronze ornaments. Decorations from Chamberlin Dodds*







An old Italian gilt mirror forms the nucleus of a singularly happy arrangement. On a painted wooden console stand growing ivy plants trained to fasten their tendrils over the mirror. An old bronze and glass candlestick, a pair of porcelain pigeons and an old alabaster card tray complete an inviting suggestion for a hallway. Decorations from Mrs. Emott Buel

Great simplicity and dignity characterize an arrangement of a striped satin covered settee, a small Directoire chair and a little table on which conveniently stands an Italian pottery lamp with a painted lacquer shade. The sole wall ornamentation is a simply framed painting of a classic subject. The decorations in this room at the right are from Fakes-Bisbee, Inc.



nook in which a writing table with all its delightful appointments had been placed. There were a sufficient number of softly shaded lamps creating glowing spots in the room and inviting the reader. There was an ample table with place for books and magazines and comfortable chairs drawn close by, and there was that most inviting arrangement of all around the fireplace with its shelf, a perfect delight in color decorations. The walls had been painted a soft gray-green and one never will forget the delicious combination of Chinese yellow vases standing at each end of the mantel with a brilliant blue Chinese urn in the centre. They formed the only decoration on the mantel, with the exception of one or two very small bronzes, adding an art interest to the whole.

arrangement of accessories will not stand the test of either use or beauty, they may well be said to be of no importance.

If we will but stop to analyze the rooms which have had that home-like, lived-in atmosphere which is the ultimate goal for which most of us are striving in our houses, we will realize that that subtle something which may be missing in our own surroundings is due to the fact that all the small articles have been placed with discretion and a sympathetic understanding of the needs of the occupants. One will realize that that small table near the davenport has its accompaniment of essential lamp and shade, its box for cigarettes, its ash trays, its place for books. One will appreciate that a careful arrangement on a commode of a bowl of beautiful flowers with a pair of Chinese porcelains at each side gives the eye a pleasing resting place and adds much to the quiet distinction of the room.

How often has one visited houses where the obvious fact that nobody lived in the living room made it a cold, uninviting interior. The writing table had none of the essentials arranged upon it; there were no flowers anywhere, there was no fire in the fireplace and no intimation that there would be any, no place where one could sit down and read comfortably, no pictures, no books; no anything alive. All this due to the fact that the tremendous trifles had not been considered.

#### Accessories That Delight

It is with great delight that one remembers some rooms. They may have pleased us for many reasons, unconsidered at the time. There was the delightfully comfortable paneled living room and library combined, with filled bookshelves up to the very ceiling, with a bay window forming a comfortable



A delightful group in one corner of a living room. Stewart Walker, decorator

That one does not have to have an elaborate setting or proud objects to create this desirable atmosphere is frequently illustrated, when a clever person has been able to do it through the use of color alone and a few wisely chosen, inexpensive things. We particularly remember a little dining room with its painted Venetian blue plaster walls. At the casement windows had been hung orange sundour curtains, and in the very sunniest place of this very sunny room was a bowl of goldfish, with pots of growing ivy standing at each side. More ivy was arranged in a box with a trellis at one side of the room, between two very simple mahogany consoles, and on them were placed the necessary candlesticks in an inexpensive Italian pottery, with painted orange colored shades. Shallow dishes held fruit and on the dining table was a strip of lace with a glowing orange glass bowl filled with flowers. A black lacquered wallpaper screen with orange touches in the Chinese design stood at the serving

(Continued on page 74)





*The house surrounds three sides of a courtyard, a white, rough plaster structure in the design of which have been embodied old mission motifs and some hints of English influences. Exposed timbers and wrought iron chimney pots are interesting elements*



*Two major chimney stacks are massed up in the front of the house with a garden seat at the bottom and a balcony above with an inset arch door. The flanking bays and the rows of French doors below make a dignified approach, as shown at the left*





*A drive swings around before the courtyard and on through a porte-cochere, giving entrance both to court and cloister*



*The paths of the courtyard gardens are bricked. Vines and tall flowering plants add additional color to this ensemble*

*The SEATTLE HOME of  
C. D. STIMPSON, Esq.*

*KIRTLAND CUTTER*

*Architect*

*The various garden levels are marked by cement balustrades so that each level has its own personality and distinction*





## THE HOUSEWIFE AS MANAGER

SEVERAL years ago we heard a great deal of talk about woman's place being in the home. The slogan was used as a campaign challenge and as a sneer. It was bandied up and down the countryside until we got pretty tired of hearing it. Since the privilege of voting has been given women and since their weight is being felt in elections the cry has died down. The simple reason is that neither the employment of women in war work nor the radical challenges of the ultra-feminist has altered the fundamental fact that the home is a woman's realm. Now you can banish her to the home and make it such a place of drudgery that she loathes it; or she can abide there as a queenly figure, director of its work.

Thanks to the inventive genius of our manufacturers, the home has ceased to be a place of exile for a woman. The long hours that used to obtain in housework, the wear and tear on nerves and muscles, are being cut down by labor-saving equipment. The shortage of servants is being met with the same devices.

It can never be expected that a big house will be totally servantless. Utopia is still far away. But it can be reasonably expected that every house will get along with fewer servants. The hope of this expectation lies in two salient features of these times: (1) the simplifying of our home life; (2) the position of the housewife as manager.

ONE of the reasons for the high cost of living has been the complication of our living. The past generation has been brought up to feel that so many more things are necessary to comfort than was the previous generation. Short-cuts to comfort cost money. The grocery order sent over the telephone saves steps but adds to the bill. The dress bought ready-made is a convenience—and an extra expense. The food and drink picked up at shops have added to the cost of living—especially the drink. Nowadays Congress is encouraging the making of drinks at home, sensible women will take a basket on arm and supervise their own buying at grocery stores, and we are forgetting the silly twaddle about clothes not looking tailor-made. The way to meet the high cost of living is to simplify the manner of living. And the way to simplify the manner of living is to live more at home and to do more at home.

We've reached the ebb-tide. The flood is leaving the restaurant and cabaret and turning toward home. Make no mistake about that. We are being cleansed with the fire that we ourselves kindled. The home is coming into its own, and with it, the woman in the home.

TAKING them by and large, our grandmothers were pretty good managers. They didn't have vacuum cleaners or electric toasters or telephones or a lot of other equipment that has cut down housework today, but, if you will remember, they did have a very decided system in running and managing their households.

Our mothers' day saw the introduction of labor-saving devices. The household work then stood on the

threshold of a new era, but it didn't have courage to put a foot across. Moreover, the equipment had not reached the degree of proficiency where it could be considered practical. The machinery of household equipment complicated living.

This present generation has the perfected machinery and much more to come, but it lacks what our grandmothers had—a system. We are dealing with old problems with new equipment. It is a case of old wine in new bottles—and we have to find a way of handling it. The secret, of course, is a system, a policy.

The housewife of today is to her home what her husband is to his office. She is a house manager, a Domiologist, as one of the HOUSE & GARDEN contributors calls her. To be successful in that sphere she

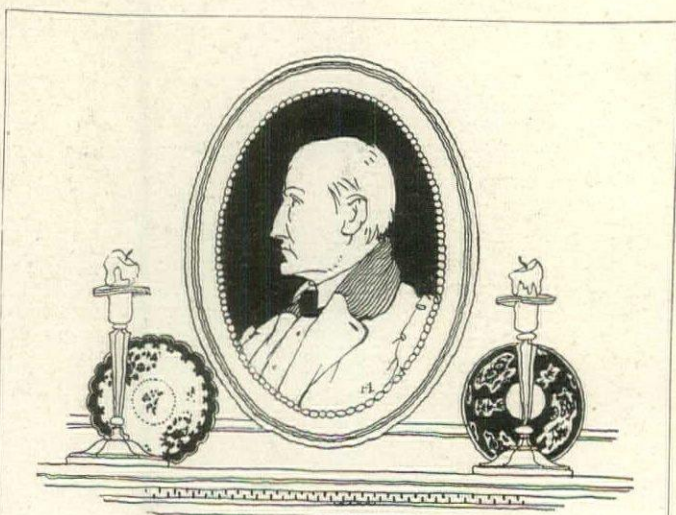
must apply the same principles of management to her work that her husband does to his. She must consider three things: (1) household policy; (2) household equipment; (3) employed personnel.

The employed personnel not only includes the cook and the other servants of the house, but also the grocer from whom vegetables are bought, the butcher, the dealer in housewares. There is just as much reason for a housewife looking into the character of her butcher before she buys from him as she looks into her cook's reputation before she hires her. In this respect she is a purchasing agent and she should apply the same exacting principles that a purchasing agent of a factory does.

The household equipment can generally be divided into departments, just as office work is divided into departments. There is the cooking department, the laundry department and the cleaning department. These will be large and small according to the size of the family and the house. Each requires its own equipment and each should be kept separate—the cleaning instruments such as brushes, brooms, vacuum cleaner, dust cloths, etc., in their own department or closet; the things appertaining to the kitchen in the kitchen; the laundry equipment, soap, clothes lines, etc., in the laundry. Some household managers may say that this is an old story. Yes, to them. But hundreds of women complicate their household work by not using this departmental idea. So soon as they do, housework begins to straighten out.

A HOUSEHOLD policy is less easy to define. In an office a policy is the way of conducting business—both the way and the purpose. In a house much the same can be applied. In an office a policy is generally shaped in conference with the heads of departments and molded gradually as changes of economic circumstances crop up. The household policy can only be decided in conference between a man and his wife. If they are wise, they will also call in the servants from time to time to discuss these subjects of expense and management and general domestic activity.

This last is a big question, but we are coming to it. As the housewife has been raised to the place of manager, so will the servant find her place more permanent because of her share in the household management.



TO A CRAYON ENLARGEMENT  
OF MY GREAT-GREAT  
GRANDFATHER

## I

*My father found you in the gloom  
Of Aunt Matilda's attic-room,  
Where, o'er your frame a peacock-plume  
Still limply hung.  
How many years we could not say  
Since you were "done"; but when the gray  
Patine of time was brushed away  
You looked quite young.*

## II

*We hung you then, you may recall  
Aye! hung you in the sight of all  
Above the mantel in the hall  
In honored state.  
Your beady eye and polished brow  
We much admired, and wondered how  
And what you thought of us and how,—  
O, great Great-great.*

## III

*How standards change and monarchs stoop!  
Gone! crayon-portraits, with the hoop-  
Skirt era and the Rogers group—  
And Marble bust!  
You're in the cellar now, old Sire,  
For Nick, the house-man, to admire  
Who, shaking down the furnace-fire,  
Shakes up your dust.*

—GEORGE S. CHAPPELL.







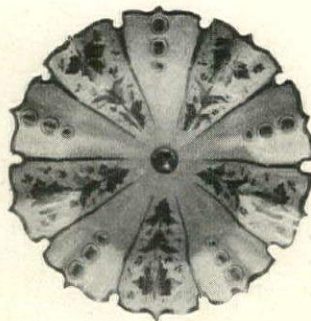
Webster &amp; Stevens

## MODERNIZED MISSION

*If it is fitting to adapt English and French architectural designs to the American environment, even more fitting is it to use the native mission style that once was the glory of California and the southwest. It is suitable for a house and, in this instance, has been used successfully. The residence is near Seattle, the home of C. D. Stimp-*

*son, Esq. The rounded arch door, the cloister, the brick paths, the touch of exposed timber, the wide overhanging eaves, the rough plaster walls of the house built around a courtyard—these elements combine to make a pleasant, livable modernizing of an ancient native style. The architect of the house was Kirtland Cutter*





The top of the milk-white and ruby dish shown opposite has a floral contour and decorations

## BEGINNING WITH BOHEMIAN GLASS

*Revived Interest in this Ware Affords a Good Opportunity for the New Collector—The History of the Glass*

GARDNER TEALL



Ruby glass decanter with rococo decorations

ONE never quite realizes how many sorts of glass there are until coming to collect them. Before the mysteries of their history have come to be revealed to the rider of hobbies, glass will, perhaps, have been just glass to him, beautiful or unbeautiful as the case might be, and cherished or rejected accordingly. But once the collector comes within the thrall of its study, he finds that glass

of life as would in time constitute a great part of the happiness of the world? Thus was the first artificer in glass occupied, though without his own knowledge or expectation. He was facilitating and prolonging the enjoyment of light, enlarging the avenues of science, and conferring the highest and most lasting pleasures; he was enabling the student to contemplate nature and the beauty to behold herself."

presents astonishing variety, a history, too, as fascinating as it is voluminous. In the "long and fair gallery" of his imaginary Temple of Solomon, Francis Bacon awarded a foremost place to a statue of the inventor of glass, "in recognition of its extraordinary usefulness to the civilized man."

"Who," said Dr. Johnson, "when he saw the first sand or ashes by a casual intenseness of heat melted into a metallic form, rugged with excrescences and crowded with impurities, would have imagined that in this shapeless lump lay concealed so many conveniences



These decanters in ruby, white and claret colored glass are engraved to show the crystal color of the cut surfaces

Originating in Egypt, conveyed thence to Greece and Rome, flourishing in Byzantium only to languish there or to be carried into the barbaric north, later to reappear, the art of glassmaking underwent many vicissitudes in its earlier days.

Time has been extraordinarily gentle with much ancient glass. Quantities of glass objects dating from antiquity have been recovered from the sands of centuries in which they lay buried and have come to us whole, despite their fragility, whereas metal objects contemporary with them have been excavated from the same spots so corroded by rust as to have lost their original forms. Our museums—notably the Metropolitan Museum of Art, New York, and many American private collections—are rich in specimens of ancient glass.

Considering its historic interest and intrinsic beauty, it is remarkable that objects of this sort should still be offered to collectors at such reasonable prices. The study of ancient glass is interesting, even if one does not collect it. For instance, the collector of Bohemian glass, that interesting ruby-colored and claret-colored fabrique—there are, of course, also other colors to be met with in Bohemian glass—will be interested in a study of the evolution of color in glass as disclosed in ancient pieces and in the literary references contemporary with or following their manufacture.

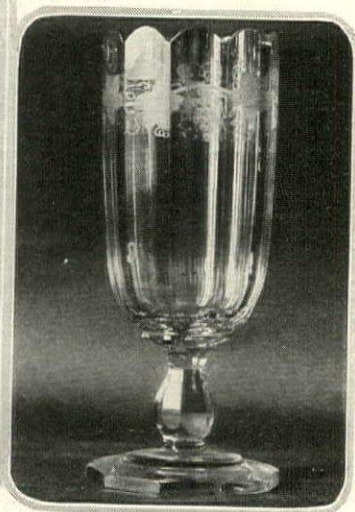
The Egyptians had glass of blue, green, yellow and jasper-red, amethyst purple, but



Late 18th Century ruby glass goblet engraved with hunting scene



Of early 19th Century workmanship are these tumblers and bottle of red Bohemian glass. The tumblers have the stained surfaces cut away and engraved

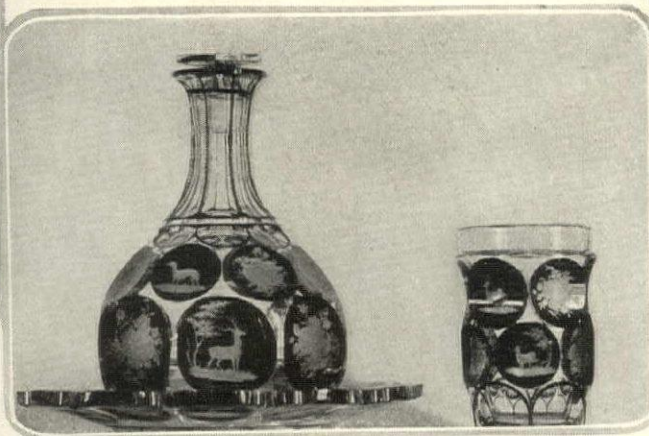


White and gold engraved Bohemian glass claret tumbler with scalloped rim





Bohemian milk-white and ruby glass dish with silver standard



Elaborate engraving has been used in the decoration of the claret colored Bohemian glass decanter and tumbler



A dish of cut amber glass of Bohemian manufacture

the ruby tints were apparently quite unknown to them.

The Romans were never able to obtain a transparent red. Instead, they had to fall back upon their opaque red glass, the vitrum hæmatinon of Pliny.

The glass of Venice (Murano), renowned for its crystal clearness, also was produced in an opaque jasper-red sometime during the 14th Century, as an inventory of the Duc d'Anjou, dated 1360, mentions a "pichier de verre vermeil semblable à Jaspe."

#### German Glass

Very little indeed do we know of the nature of German glass antedating the first half of the 16th Century. Then the Italian influence, which early came to bear on German glass, made itself distinctly felt. "This much we know," says Dillon (Glass, Methuen & Co., London), "that in the 15th Century, and per-

haps earlier, the Venetian glass was largely imported into Germany, and this not only on the backs of hawkers, for the large Venetian firms had agencies in many German cities. There were at that time depôts of the Venetian merchants at such comparatively remote places as the Silesian towns of Görlitz and Breslau, and early in the 15th Century the Italian glass was sold in the market-place of Vienna. At this time, however, we are unable to trace any influence these importations may have had  
(Continued on page 74)



The most interesting and practical arrangement for a collection of glass is to place it against the sun. Shelves are built up along the window end of a breakfast porch and the collection placed on them. The play of color and light is fascinating and the contour of the pieces is easily studied and best displayed in this fashion



# THE HIGH COST OF RUGGING

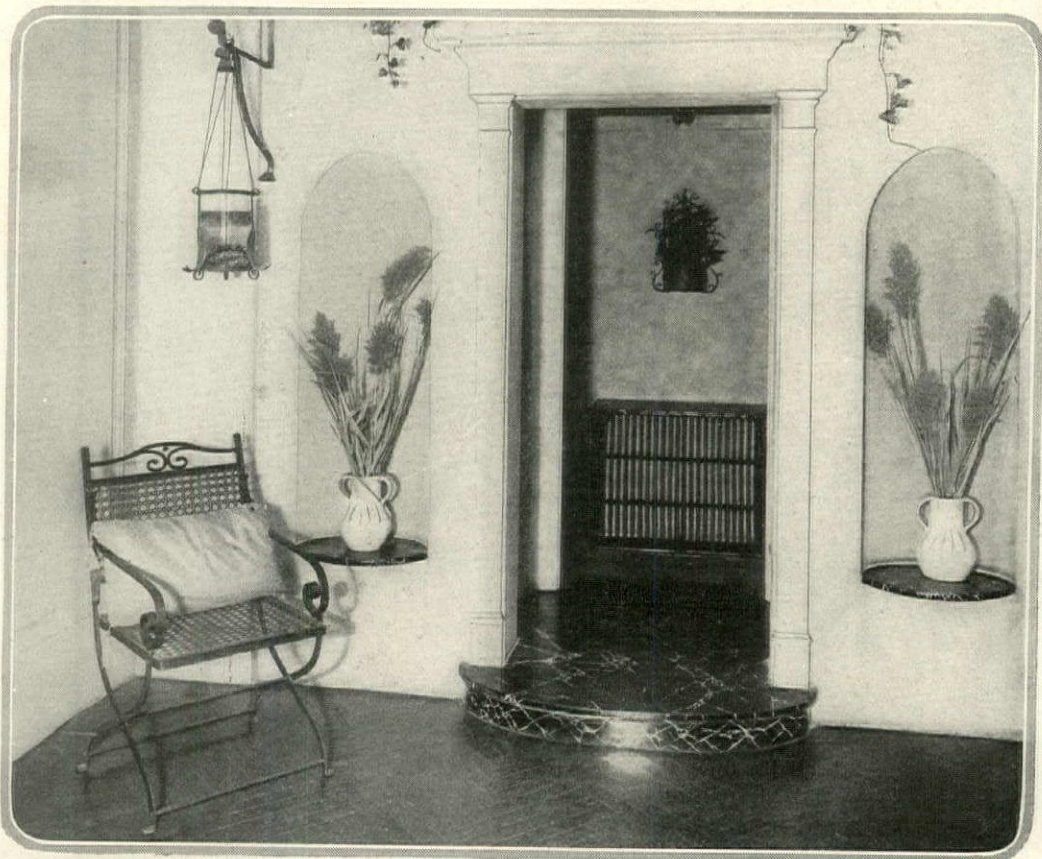
*The Floor and the Rugs  
to Place on It*

AGNES FOSTER WRIGHT

THE High Cost of Rugging should come under A or B class in the schedule of the High Cost of Living. We can—not that we want to, but we can—substitute moss and floss for down and hair in our upholstery, or domestic fading cretonnes for hand-blocked English linens, or mercerized cottons for tafetas and satins, and jute for damask. We have to do it every day. But what can we substitute for Chenille and Axminster?

Funny people with imaginations say, "Oh, we'll tell our neighbors we're leaving our library and living room floor uncarpeted for dancing and our bedroom floors rugless for sanitation. Do you think it will go down?" It may "go down," but I am sorry for the poor children who hop out of a warm bed and put their warm little toes onto a cold shiny floor void of carpet, with perhaps one elusive slippery rag rug as an oasis in a desert of yellow varnish.

Frankly, it is a problem to meet this High Cost of Rugging. We may give all manner of excuses but we can't avoid it.



*In the hall, porch or breakfast room the floor can be marbled. It is first painted black and then the design traced in with green. Here the treatment is given a hall passage. Agnes Foster Wright, decorator*



The extravagant prejudice against rugs made up from carpeting by the yard should be discouraged. If the carpet is well sewed and even and stretched and laid down by using pins and sockets, or tacks, the rug should be satisfactory, and the seams not wrinkled. Unattached to the floor, the seams are sure to contract and the rug wrinkles. Another thing is to choose a deep napped carpeting so that, when the seams are carefully brushed, the nap entirely covers the seaming.

## Seamless Carpets

Seamless carpet is very expensive, although a good Chenille is the finest thing in the world for a hall, living room and dining room rug. The rugs are either made to order, with or without a border, or else they may be had in stock widths up to eighteen feet and cut any length. These, of course, have no border. I advise a figured rug for a dining room, if there are children, or if there is little service in the house, as crumbs and spots show less on a figured surface. A good, subdued Oriental makes a fine dining-room rug, using a plain wall color and a striped curtain material so that the rug is well shown off. Beautiful Chenille rugs can be woven with a pattern to order to match the woodwork trim, that is, for example, the motif of an Adam room can be used as a rug border and centre. However, these are frightfully expensive, so I advise picking up an Ori-

*Linoleum makes a good surface for marbling. In this hall linoleum was laid down, a star painted on it and the background marbled. It was then varnished and antiqued. Agnes Foster Wright, decorator*





When Orientals of great distinction are used, as in this foyer, they should be given the deserved display — placed at regular intervals. The hangings should be plain so that no other design clashes with the design of the rugs. Courtesy of Costikyan & Co.

The tile floor is suitable for breakfast rooms and porches. Laid in wide white bond, the red or green tiles are sufficiently decorative in themselves. An oval or an oblong rush mat should be used if rugs are desirable. Julius Gregory, architect



In old houses, where the floors are uneven but the boards are wide, fill up the cracks and paint the floor a warm brown. Use a large stipple brush and then put on a coat of antique, shellac and wax. The effect will be excellent. If the floors are hopelessly bad, get a cheap oil cloth, turn it upside down, and use this as a surface which can be treated the same way. Use a dark bottle green for a floor where early English or cottage furniture is to be used, a nice deep leaf green for a hall floor. Paint the spindles white and sand paper the hand-rail smooth, give it three coats of dull black and wax, so that the finish has the appearance of ebony. The treads of the stairs could be painted black and also a 2½" band, four inches from the wall, could be painted black around the floor, before the antiquing is put on so that it will be pulled together.

There are lots of good color schemes for painted floors. On a deep orchid colored floor, antiqued, use a sea-green very deep napped rug, made of three strips of carpeting. The seams can be so well brushed as hardly to show. A dull black floor can have a similar rug of gold color, toning in with a room of blue and yellow. One can generally pick up short lengths of unusual colored carpeting at a dealer's, and by taking the end length get a good price on it.

#### Felting and Ingrain

English 50" felting makes an excellent rug, in fact, a complete floor covering. It comes in soft tones, and wears well. A rug 50" wide and any desired length could have a border of black or deeper toned felting attached under it, so that it would lie flat. A very striking rug is made by having the felting embroidered in the corners with heavy worsted. The felting may be cut to fringe or not.

A carpeting that, in my judgment, meets the High Cost of Rugging better than anything else is old fashioned ingrain. It is hard to find today, (Continued on page 76)

#### Floors for Orientals

Another thing that helps the Oriental is a dull floor for a background. Put a garish modern Oriental on a highly varnished yellow oak floor, and the room has absolutely no chance in the world to be nice. Remove your varnish, stain the floor a good walnut color, put on a light coat of shellac and then wax it every week and see what a fine rich floor you have to lay your rugs on, or even do without rugs.

In a bedroom the braided mat or pulled rug can be given an excellent ground by using an all-over ingrain carpet. Colors for the designs in the rugs are taken from the cretonnes. Agnes Foster Wright, decorator





# STONE AND THE GARDEN PATH

## *Paved Walks and How to Make Them*

ROBERT STELL

THE garden without walks fails in half its mission. It may be beautiful, as a field corner thick with wild asters and goldenrod is beautiful—but it is not wholly intimate and inviting. A garden should be more than merely a pretty thing to be admired from outside. You must be able to wander through it easily and without thought of stumbling or treading on tender growing things, if you are to know it at its best. It must have paths to guide you naturally and without conscious thought.

Of a variety of paths—gravel, earth, turf and others—I am not going to speak here. Each has its special place, each its particular advantages. But the path of large stones is so comparatively seldom built, and its good qualities relatively so little appreciated, that it calls for more than passing attention.

### Some Paving Reasons

In the first place, there is its practical utility. Paths like those illustrated on these pages are always dry, firm and solid. There is no mud or dust to walk in, no grass to keep eternally cutting, no back-breaking raking, grading or filling to do after the initial work has been completed.

And there are other more esthetic but no less important features. There is something sanely substantial and forthright about the path of large stones. It knows where it is going, and why; it lends an air of permanency and dependability to the whole garden. The age and strength of the rock slabs contrast effectively with the fragile beauty of the flowers. To



Northend

*The paved garden walk lends an air of solid permanence to the whole setting, in effective contrast to the transient nature of the flowers*

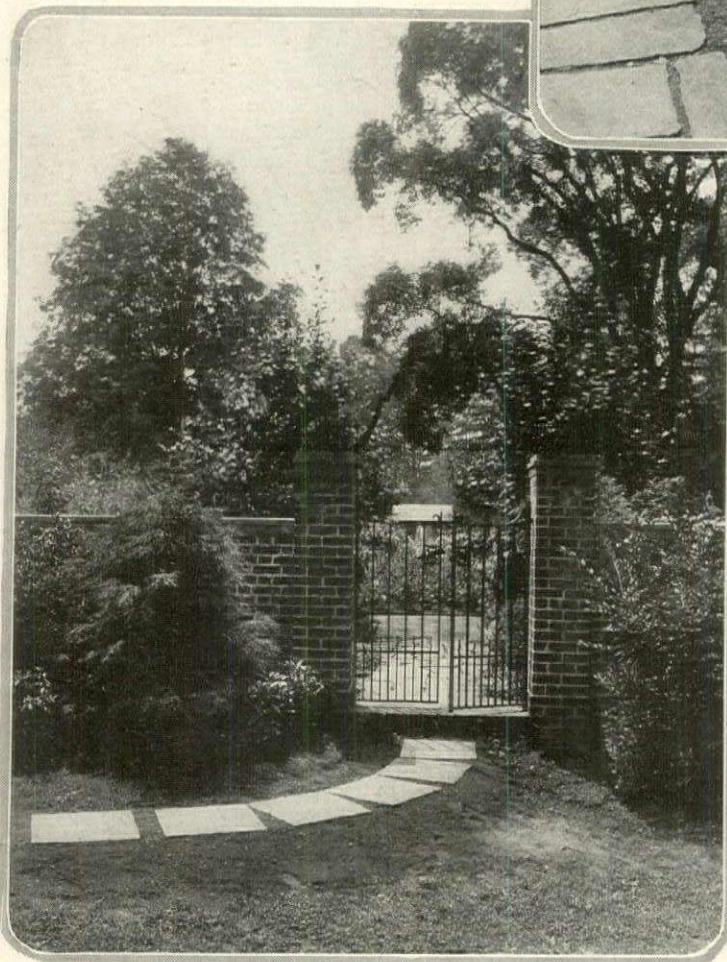
make the comparison still more marked, low-growing plants like snow-in-summer, speedwell and rock pink may be planted here and there in the spaces between the stones themselves.

The actual making of such a path calls for more care than the casual beholder would suspect.

First, there is the matter of the foundation. This must be solidly made of well graded and packed earth, perhaps with an underlying layer of broken rocks for drainage if the location is low and tends to wetness. The level of the path, of course, should be raised enough to prevent surface water from collecting.

The rock slabs themselves may be of native fieldstone dressed roughly flat on the upper side, or else irregular paving stones of the sort used for ordinary street sidewalks. In either case they should be of varying sizes and shapes, except where an extremely formal effect is desired. Here uniformity of outline is called for. The limits of size vary according to the width of the path and the general scale of the surroundings, but as a general rule none of the slabs should measure less than 1' or more than 3' across the longest way.

*Regularly shaped slabs arranged in a geometrical manner are sufficiently formal in effect to fit in well with a scheme such as this*





The stones ought to be bedded firmly in the soil when the latter has had plenty of time to settle after the final grading and has been well tamped down. The surface of the slabs should be raised  $\frac{1}{2}$ " to 1" about the top of the earth.

**The Pattern of the Path**

As the photographs clearly show, a considerable variety in size as well as outline of the paving rocks is necessary to permit laying them in a wholly pleasing pattern. Anything in the nature of a geometrical, regular design should be avoided except in really formal work. On the other hand, guard against the appearance of "spottiness" which inevitably follows a too great massing of either large or small rocks. When the path is completed it ought to present a uniform appearance when considered as a whole—no particular sections of it should stand out more prominently than the others because of the size or arrangement of the stones.

*The path of paved stones is sanely substantial and forthright. It knows where it is going, and why. The effect of even pattern is evident here*



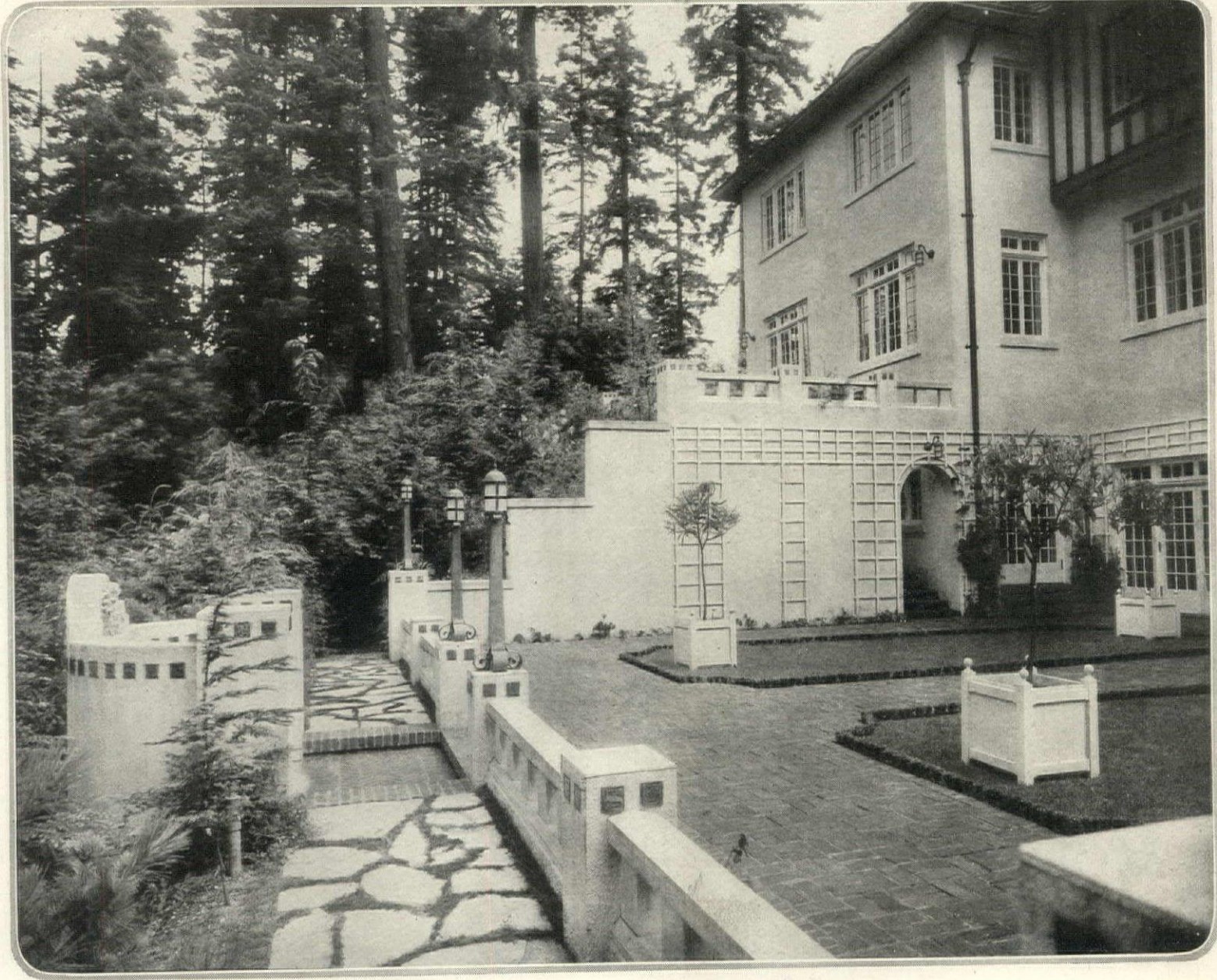
The spaces between the stones should also be irregular in both size and shape. It is they which outline the pattern of the path, and the slabs should never be so closely fitted that these spaces lack prominence. If this point is overlooked, the finished job will be in large measure flat, stale and unprofitable.

**Practical, First of All**

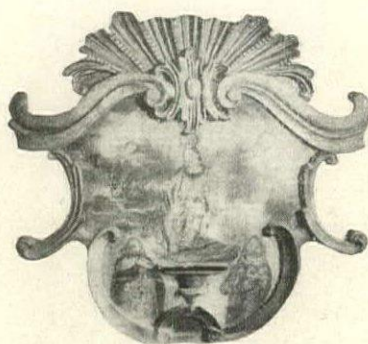
From start to finish, keep this in mind: a path exists primarily to walk upon, and it should invite rather than discourage involuntary footsteps. To this end its surface must be level and firm. It should never inspire one with the sensation of skipping along a stream on a succession of unevenly spaced and wobbly boulders. "Watch your step" should be as unnecessary an admonition to the stroller along the slab-laid garden walk as it is needful in the maelstrom of a New York subway station at the rush hour.

*The stones should be of varying sizes and shapes. Grass may be sown between them, or low flowering plants put in here and there*

Northend







*This Spanish carved and gilt Baroque frame consists of a combination of interrupted curves. Courtesy of Mrs. Gerrit Smith*

## PERIOD STYLES IN PICTURE FRAMES

*Since Both the Frames and Pictures Expressed the Characteristic Motifs of the Periods  
They Should Be Recognized as an Element in Modern Decoration*

H. D. EBERLEIN and ABBOTT McCLURE

**F**RAMES of pictures, no less than other items more generally recognized as furniture and no less than architecture itself, reflected unmistakably the prevailing characteristics of each phase of the great style cycle. Schools of painting, also, showed the dominant stylistic influence at work and a certain kinship may easily be discerned between canvases and the contemporary frames fashioned to enclose them.

In no one branch of decorative activity is there a greater latitude of opportunity for achieving legitimate and appropriate effects than in the matter of picture frames. And in no other field are greater mistakes or more incongruous stupidities perpetrated. Frames have their natural affinities and their proprieties both with reference to what they themselves enclose and with reference to what is outside of and altogether separate from them. It is only by recognizing the principles upon which these affinities are based that we shall either master the art of using them to enhance the effect of pictures, or discern how to employ them wisely in composition with other items of kindred or of harmoniously contrasting genius. We must recognize also the fact that frames, no matter in what period classification they belong by style, may be obviously unattached and movable, like any other piece of mobiliary equipment, or may be part of the fixed architectural setting. In discussing the frame characteristics of each decorative



*Carved and gilt Renaissance frame*

period it will be necessary for the sake of clearness to adhere to this twofold classification. One might add that in the present age, although some admirable examples have been executed, we have scarcely made a full enough use of the varied possibilities of architectural framing.

The subject of frames appropriate to the contents of the pictures enclosed, is too large and important to be treated as a subsidiary issue to the present discussion, and requires a separate presentation. In this connection, however, it is necessary to point out that historic usage, through the dominant fashions of each succeeding era, has created what might be called a body of "period precedent". This is a certain association between types of pictures and the manner of frames that commonly went with them. This precedent of association between subject and manner of framing applies alike to the religious or mythological themes of the Renaissance, to the heroics of the Baroque age, to the pastorals and erotics of the Rococo episode, to the Classic motifs or the architectural landscapes of the Neo-Classic, and to all other subjects chosen for portrayal in the several major epochs of decorative practice.

Renaissance. (1) The detached or movable frames of the Renaissance were quite as varied in form as were all the other architectural and decorative expressions of that wondrously exuberant age, and likewise quite as colorful. The



*Late 18th Century English frame with restrained moldings*



*In the construction of this over-mantel we have a modern frame, showing Neo-Classic influence, incorporated in the architecture of the room. William Lawrence Bottomley, architect*



*This carved walnut frame is characteristic of the Baroque period*





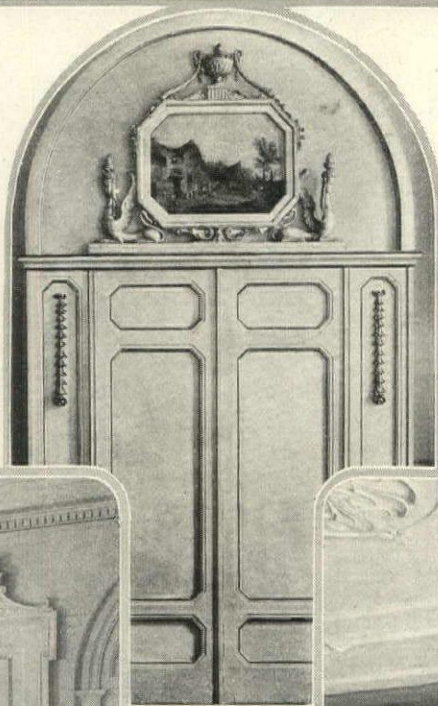
Among the Renaissance characteristics in this polychrome and gilt frame are the arabesques in gold on a blue ground, the pillars and the fully detailed entablature



An arched pediment head and other architectural features are shown in this Florentine frame of polychrome and gilt with sgraffito patterns. Courtesy of Rosenbach Galleries

greatest diversity of types was to be found in the countries where painting most abundantly flourished—in Italy and Spain, although France and England supplied examples well deserving of attention. In any space less than a book devoted to the subject, it would be impossible to consider fully all the Renaissance frame styles, but a few of the most typical may here be mentioned. There was, to begin with, the frame of distinctly architectural inspiration, with pillars or pilasters at the sides, reproducing accurately in small, all the customary features to be found in their larger prototypes. The head of the frame might be either a straight entablature with properly detailed moldings and cornice or else, either a straight or a round-

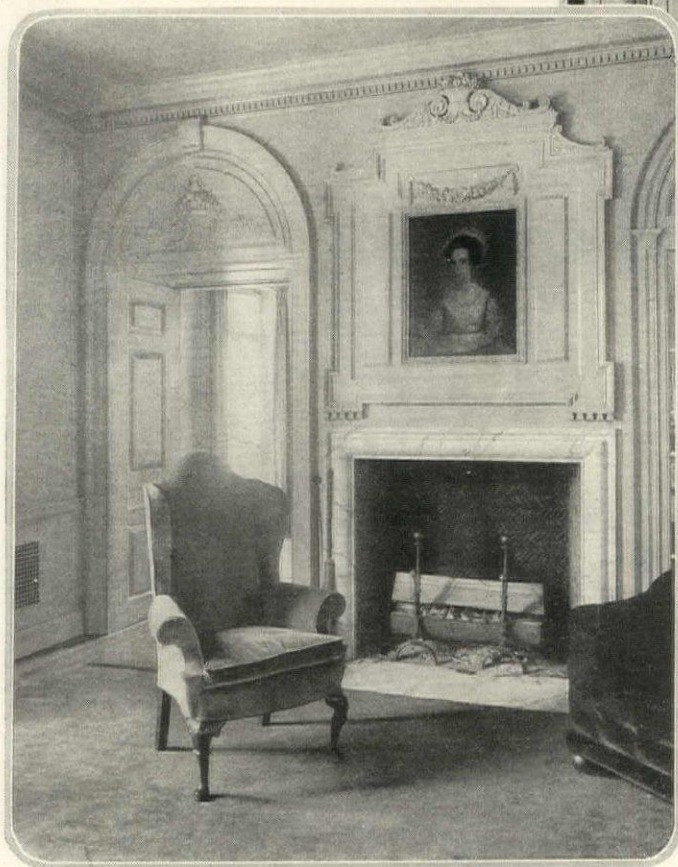
The over-mirror decoration in the room above is set in a decorative gilded frame. H. F. Huber & Co., decorators



arched pediment enriched with appropriate carved decoration. This same type of frame often had a shaped base ornament or apron, bearing a shield, a cartouche, a shell or some kindred device along with its usual accompaniment of scrolls and foliage. Frequently these frames were carved in walnut, but more frequently still, were wrought with polychrome and gilt decoration upon a gesso ground laid over a soft wood base. The decorative motifs employed were the same as those that appeared on the carved or painted furniture of the period or in contemporary architectural ornament of various sorts.

(Left) A modern over-door in the Adam style showing Neo-Classical influence. Karl Freund was the decorator of the room

Another type of frame, somewhat less architectural in its general composition, had ornately carved



This over-mantel is a modern frame architecturally incorporated. It is Queen Anne or Early Georgian and shows Baroque influence. Charles Willing, architect



The over-mantel in this room has an early Georgian modern frame of Baroque influence, architecturally incorporated. Wilson Eyre & McIlvaine, architects



## FIRST TO BLOOM

*The Crocus, the Earliest  
Venturer Into the  
Garden*

MARION COFFIN  
*Landscape-Architect*

As the first important flowers of the early spring we love the crocuses, even when only a few spring up in the grass or along the border. But how much more wonderful are they when there are hundreds upon hundreds of them! Sometimes they come up singly or in thinly scattered groups, perhaps only six, perhaps a dozen cups together with the sturdy, dark trunks of leafless trees rising about them



In some parts of this crocus border the bulbs are planted thick, line upon line, with the cups so near together that they are no longer seen as individual flowers, but as long-drawn splashes of color. At these spots the tree trunks act as foils and the little patches of brown earth that do manage to show between the wide-spread chalice blooms serve to deepen the coloring of the crocuses themselves





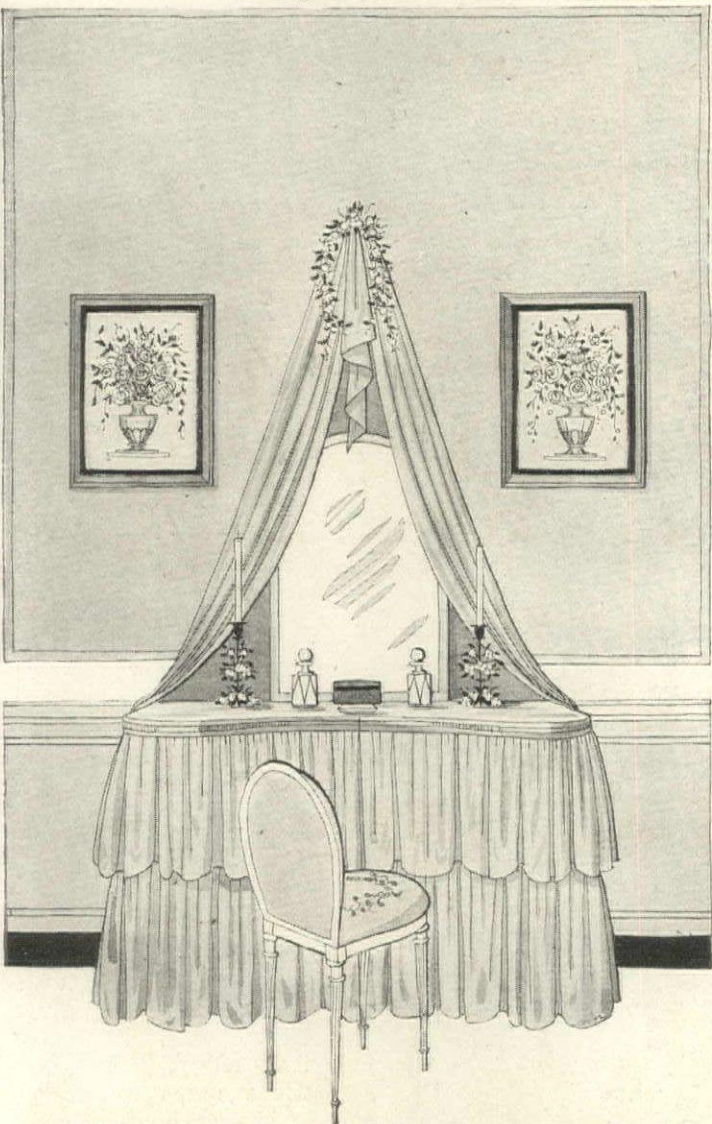
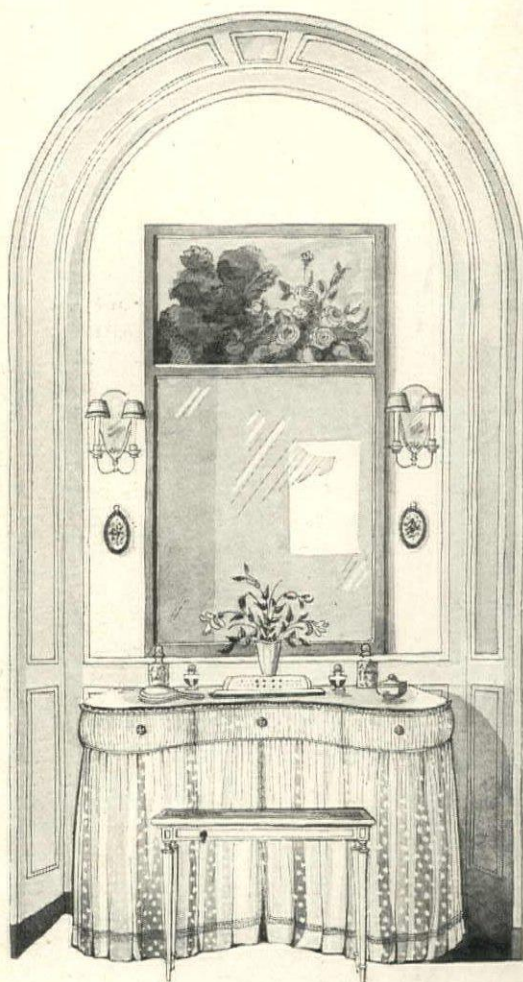
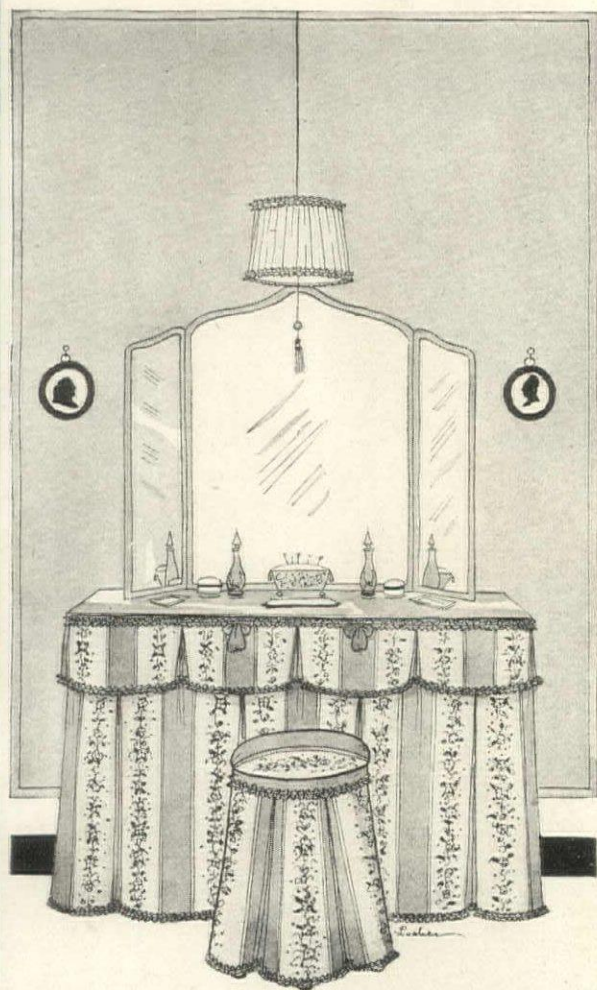
## HOW to DRAPE a DRESSING TABLE

*Suggestions for Variety and Beauty*

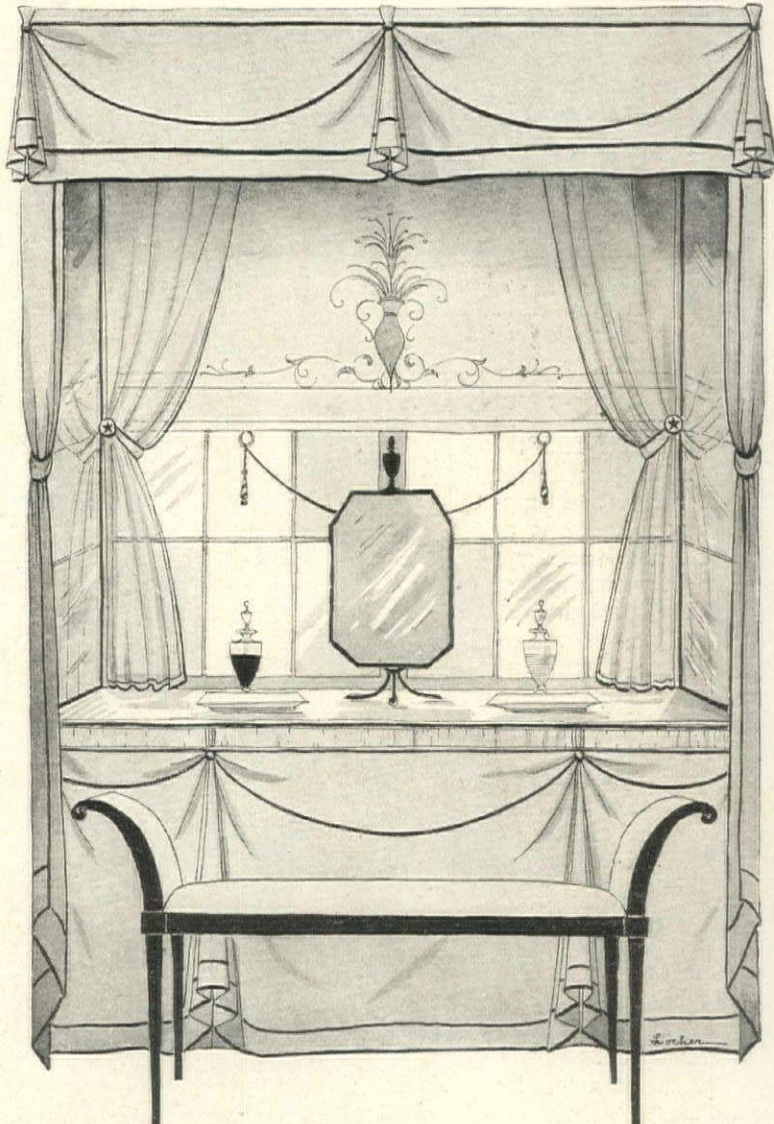
Sketches by ROBERT LOCHER

Glazed or unglazed chintz may be used, hung in pleats and edged with a narrow silk ruching to conform in color with the chintz. This is made with a separate flounce at the top, attached to two commodious drawers. A glass top, a triple painted mirror and a chintz covered stool to match complete the arrangement

Dotted Swiss or net, lined with a colored sateen make an effective draping. The material is shirred into a band to fit the shape of the dressing table, with glass knobs used for the drawers. Above hangs a mirror with a flower painting inset, which together with the table exactly fits into a niche



Of a more elaborate variety is a taffeta hung dressing table with an interestingly draped top. It is exceedingly practical with its glass top shaped in a carefully proportioned curve, and underneath its deep scalloped frills, which may be swung back from the center, are two drawers of ample size



An unusual treatment for a dressing table is to place it in a dormer window, where one gets the full light of day for dressing. This exactly fits the space and may be gracefully draped with a plain colored linen or a chintz. A decorative painted window shade is used and plain net glass curtains



# WHEN TO USE CURTAINS AND SHADES

*Not Every Window Requires Curtains—Study Your Windows for Their Architectural Value Before Covering Them*

COSTEN FITZ-GIBBON

THE window is the victim of more decorative mistakes, more mischievous mistakes, than is any other permanent feature of our houses. The causes of this seem to be that very many householders—and some decorators, too—fail to recognize the truth that there are windows and windows, and that they can't all be treated alike.

Standardization of this sort, if it be not arrested, bids fair to crush out of us all individuality, material and intellectual, and reduce us all to the uniform likeness of peas in a pod.

So long as we are permitted to continue in our present stage of civilization and architectural diversity there will be windows at which shades or curtains or both will be manifestly out of place and undesirable. There will be others where shades only or curtains only should be used and others again where both are proper.

## The Purpose of Curtains and Shades

Let us keep in mind a few first principles and facts. We shall find them a great aid to clear thinking and sane doing in the matter before us. The fundamental purpose of a window is to admit light and air. It is a necessary and dignified architectural feature whose shape, interior setting or trim, and divisions ought to have at least a portion of decorative interest in their own right. It is the fundamental purpose of shades, curtains and hangings to modify excess of light at certain times and to shut out prying eyes at night when the lights are lighted; it is also a further purpose of curtains and hangings to yield a degree of relief where it may be necessary.

There are types of windows that not only do not require the relief of curtains or hangings, but are vastly better and more decoratively effective without them. Although, under some conditions, curtains or hangings may be excused with them, shades are distinctly out of place and can be affixed only by some clumsy shift that is always offensive to look at. Of this type is the window shown in one of the illustrations.

*A simple and decorative curtaining for a dining room consists of plain glass curtains to filter the light and draperies with a shaped valance.*

*Mrs. Emmot Buel, decorator*

Hewitt



The shaped head, the mullions and transoms, and the leaded casements are sufficiently decorative and dignified to let it stand quite alone. It happens that this particular window faces the south so that it is sometimes necessary to subdue the flood of light pouring in. This is done acceptably by curtains of heavy casement cloth that can be drawn at will. Shades would be an impossibility decoratively, and mechanically an awkward abomination. And yet the writer has time and again seen such windows completely spoiled by a multiplicity of ill-considered shades and curtainings.

A mullioned window, with arched or square head and leaded casements, that has a vigorous decorative charm of its

*Where the windows have an architectural character, as below, sheer glass curtains can be used, but the window should not be obstructed.*

*Wilson Eyre & McIlvaine, architects*

own ought not to be obstructed. Any kind of movable appendages in connection with it can only detract from its value. This is especially true when the leading is decoratively wrought or when sections of painted glass have been inserted. Those who habitually obstruct such windows with shades and curtains, or muffle them with hangings—and these people are unfortunately too numerous—commit a fatuous blunder.

## Round Arch and Casement Windows

Again, there is another sort of window in dealing with which may well be exemplified the blessed grace of knowing when to let well enough alone. The round-arched head window with well designed muntins often makes a delightful composition in itself, to which the addition of any of the customary window lingerie would be an intolerable impertinence and would quite spoil the whole effect. Yet possessors of these windows are frequently importuned by well-meaning friends, with decorative leanings and "intuitions," who suggest all manner of curtaining schemes, ingenious and otherwise! Is it not time that we learned to appreciate a little the qualities of austerity and restraint where windows are concerned?

Another kind of window, quite different from the foregoing, is the range of small casements. This type is generally quite able





to "stand on its own feet" in a decorative sense and when anything is added it ought to be only the simplest glass curtains or else hangings that are so set that they can be drawn all the way across upon occasion or back quite free of the window when not in use. If there be a valance above, of course, Venetian blinds may be used, but roller shades with casements are both awkward to use and ugly to behold.

### The Function of Shades

It is neither desirable nor possible to dissect and tabulate each known species of window and note opposite its name the conditions under which it may have shades or curtains or both or neither. The main thing is to stimulate thought and then leave it to common sense and a perception of the fitness of things to determine the wisest action.

When we once begin to banish dominating obsessions that have little or no real base to stand on, we shall recognize, for one thing, that it is perfectly reasonable and legitimate to have shades or curtains at some windows where they may be needed and wholly to dispense with them at other windows in the same room where they are not needed. We shall also perceive that in a great many cases every physical function performed by roller shades, which as a rule do not enhance the decorative quality of a window even

when they do not mar it, can be quite satisfactorily accomplished by curtain hangings. We shall further become sensible of the fact that with windows of a certain stamp roller shades are positively incongruous and that their introduction upon every possible, and often impossible, occasion argues meagreness of decorative invention.

### Appropriate Uses

The writer has no prejudice against roller shades as such, but he has a pronounced antipathy for them in the wrong place. Properly employed they may be not only utilitarian but decorative accessories of much value, a fact frequently pointed out and illustrated in these pages. Neither has he any prejudice against curtains. That would be sheer madness. But he does object to their use

where they obviously have no place and where their presence is due to the mistaken notion that no window is complete without them. To swathe some windows with an excess of fluffy flummery when their character demands an austere, or at least a restrained treatment, inspires much the same sensation as would the sight of Michael Angelo's "Moses" bedecked with earrings, necklace and a jaunty spring hat. Extreme window upholstery is oftentimes not feminine but disgustingly effeminate and superfluous.

(Continued on page 74)



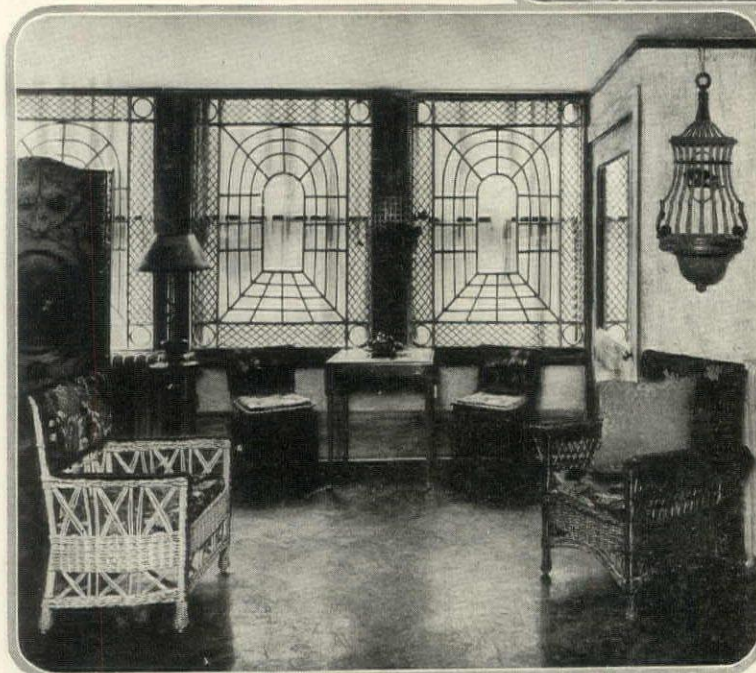
Northend

*In this room the decorative character of the window itself demands only glass curtains to cut off the glare. No draperies are needed*



Gillies

*Where the window forms a bay, its front can be marked with draperies and glass curtains used against the casements. Julius Gregory, architect*



Northend

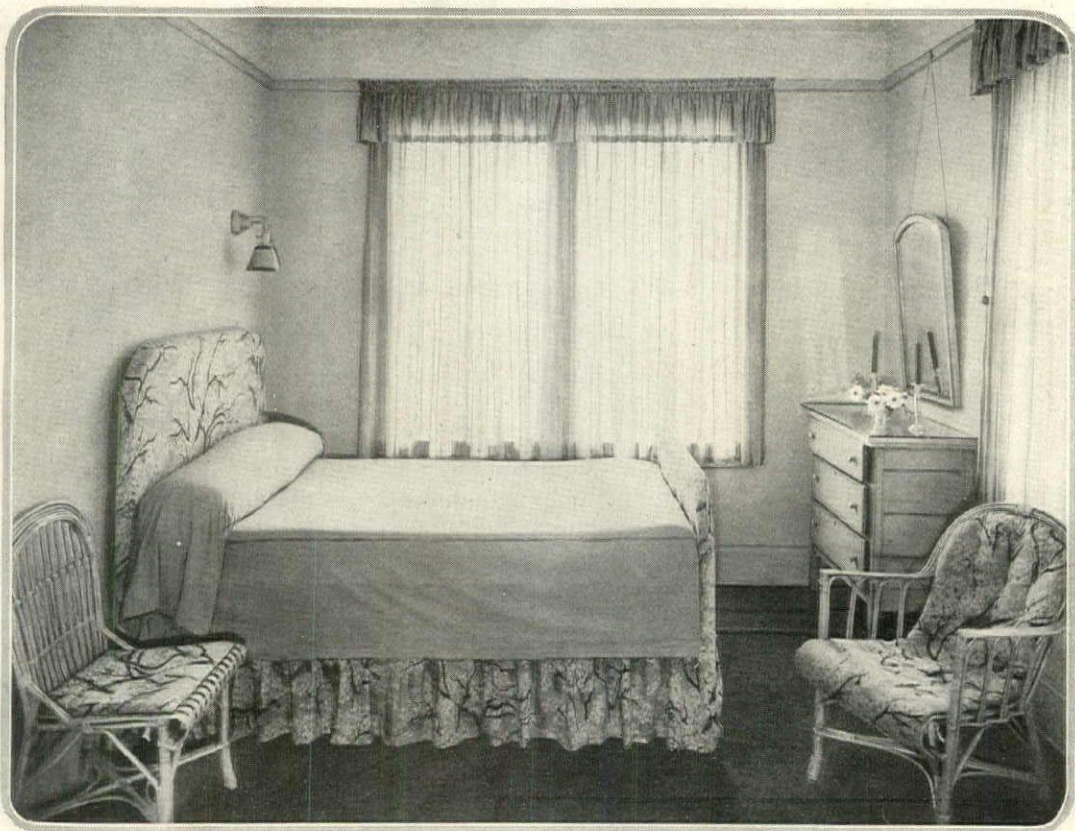
*When the view is undesirable the windows can be framed in with perspective screens made of wood or rattan and glass curtains against the windows behind them. Lee Porter, decorator*



Hartling

*This being a boudoir, where privacy is desirable, the French windows have shades as well as glass curtains and over-drapes with ruffled edges and a shaped, ruffled valance*





Mattie Edwards Hewitt

The bedroom of the residence of Mrs. Donald V. Lowe at Tenafly, N. J., has blue painted walls and delicate combination of pink-mauve painted furniture with an apple blossom chintz and blush pink silk gauze curtains

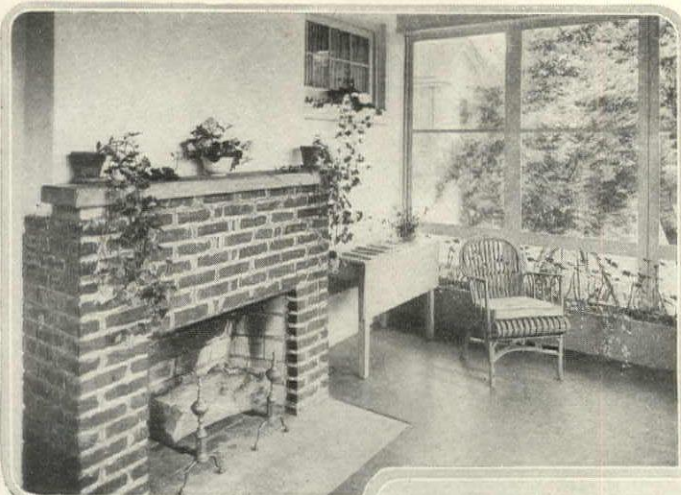
## A HOUSE for A BRIDE

MRS. EMOTT BUEL, Decorator

The dining room has simple painted blue furniture with a line of yellow in the decoration, and a deep mauve carpet. The walls are cream color as well as the woodwork and flower boxes marking the entrance





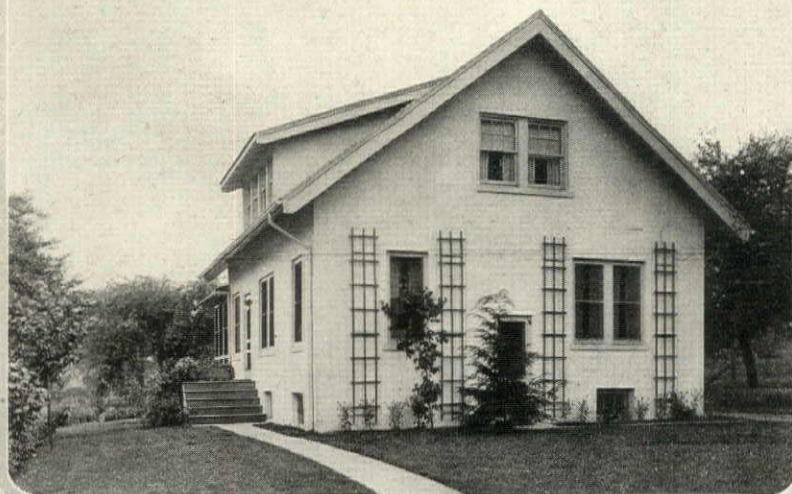


The sun porch was treated with the utmost simplicity, allowing the great beauty of out of doors to form the chief decoration. The orchard which surrounds the little house gave the keynote to the decoration

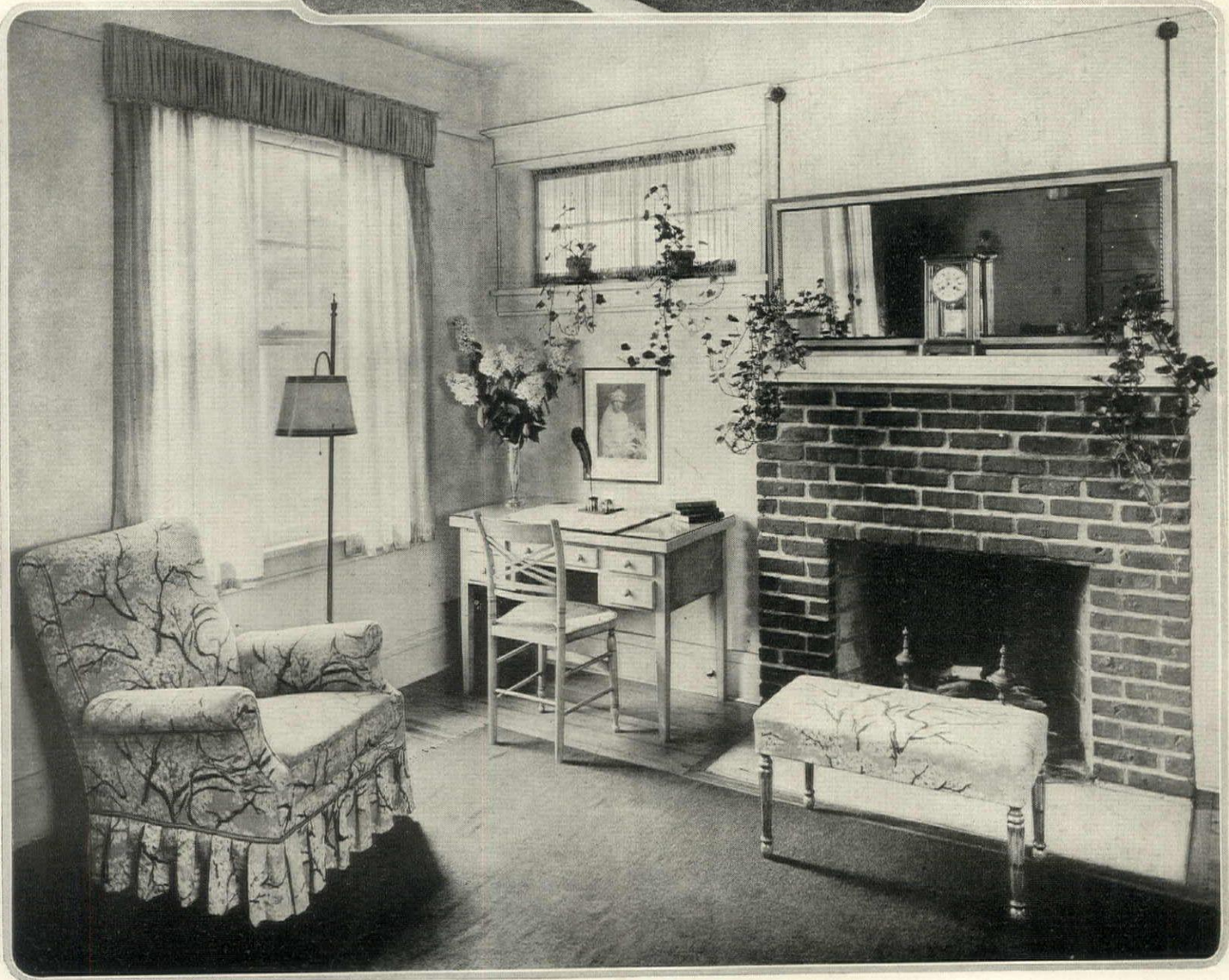


An apple blossom chintz, a delicate combination of pale pink blooms on a sky blue ground, was used practically throughout the house; its delicate colors creating just the ideal sort of milieu for a bride

The simple little house is built all on one floor and for that reason it was very wisely carried out in the same color scheme throughout; varied a little in each room so that it did not become monotonous



The comfortable living room with its open fireplace, conveniently arranged desk and reading chair with lamp has its walls painted cream with blush pink and soft mauve gauze curtains, and apple blossom chintz





# THE PLACE FOR TAPESTRIES

*From the History of These Hangings Can Be Learned Their Proper Use in American Homes Today—The Old Makers and the Modern*

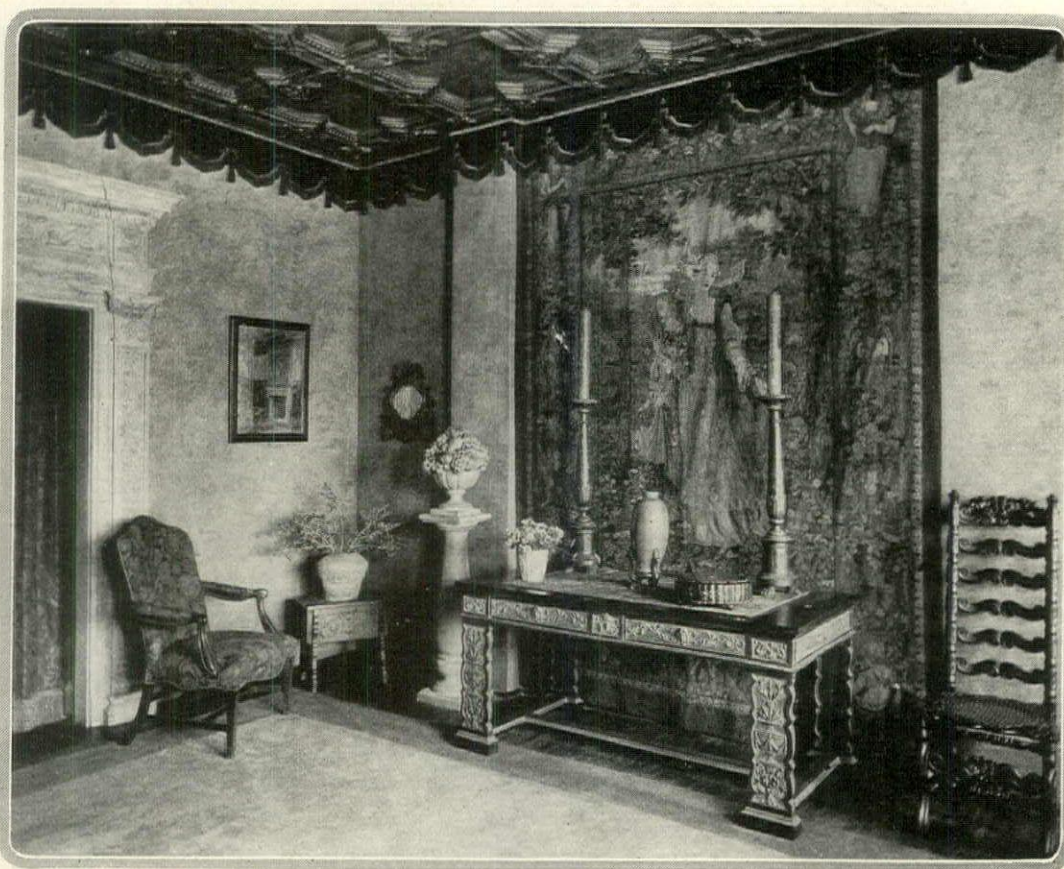
PEYTON BOSWELL

THE use of tapestries as decorations in America is comparatively new. Until the present generation few of them were brought to this country. The feeling still persists that they are fit to adorn palaces and great chambers of state and have no place in the homes of people on this side of the ocean; in other words, that, so far as this country is concerned, they are nice to read about and see depicted in books and prints—fine settings for history and poetry—but something beyond all practical use.

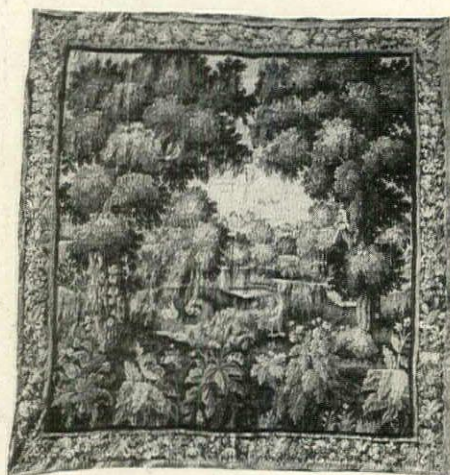
## Tapestry Chronicles

Certainly, they have filled an important place in chronicle and legend. Penelope, that most devoted housewife of Homer's world, passed her time of near-widowhood, waiting for the return of Ulysses from the Trojan wars, weaving tapestries. Not only have we Homer's word for this, but there still exists a Greek vase dating back to the fifth century before Christ which has her pictured in front of a tapestry-weaving frame, at one side of which stands her son, Telemachus, who has interrupted her labors by his own return from the quest of his father. This picture reveals the interesting fact that tapestries were made in those legendary times in substantially the same way that they are made today.

Not only did the old Romans and Greeks weave tapestries to cover their walls, but the early Scandinavians likewise produced them. Shakespeare, prone as he was to commit anachronisms—as when he put clocks and chimneys in ancient Rome—did not fall into a like fault when he had the Prince of Denmark thrust his sword through a tapestry and immolate poor old eaves-dropping Polonius on the other side of it.



*In a modern hallway with Italian spirit the tapestry forms a background for furniture. J. B. Holtzclon Co., decorators*

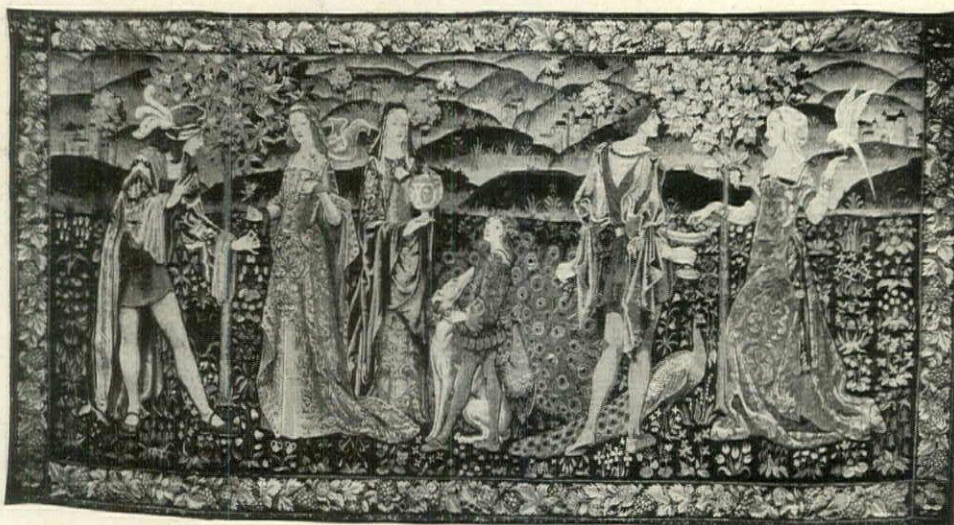


*(Left) A 17th Century Flemish verdure tapestry suitable for a modern room. Courtesy of H. Koopman & Son*

ministers and cardinals, now adorn the walls of our millionaire collectors. Rooms in their mansions have been reconstructed even, in order to provide suitable hanging space, and furniture and other objects of the same period have been purchased at very high prices to provide the proper atmosphere and create an appropriate ensemble. Obviously, then, there is no lack of proof of the importance which attaches to genuine tapestries.

## Old and Modern Values

All this, of course, sounds very remote to the ordinary man with the ordinary home. These magnificent specimens may as well have stayed in story books, so far as he is concerned. But these great acquisitions provide only the pinnacle of interest, and it is no more difficult to obtain a worthy example of tapestry for one's home than it is to provide a good painting or a desirable piece of statuary. The royal Gobelins and Aubusson specimens are in the world of textiles what Rembrandts and Titians are



*Tapestry weaving has found a renaissance in America. The artists follow medieval designs and spirit. This example, in the Gothic style, was woven by the Herter Looms*



in the world of painting; and there are other tapestries, full of beauty and charm, which are as well within the reach of the person of ordinary means as are the excellent pictures by masters who are not illustrious.

### Modern Makers

And there are modern tapestries, woven by hand exactly as they were woven centuries ago, which can be had at modest prices and in unlimited numbers, because they can be done to your order. Within the last quarter century three tapestry making institutions have had their inception in the United States and each has gathered to itself considerable fame—the Herter Looms, the Edgewater Looms and the Baumgarten ateliers. Nearly every one has heard of the fine historical series done by the Herter Looms for the Hotel McAlpin in New York City, and of the beautiful set, designed by Albert Herter, for the residence of Mrs. E. H. Harriman.

The idea that tapestries are suitable only for rooms of palatial size also has passed. There are small tapestries as well as large ones, in fact there are specimens of all sizes as well as shapes. Even in small apartments there will be wall spaces which tapestries will decorate better than anything else. They form exceed-

ingly appropriate over-mantels, and make attractive backgrounds for any sort of period furniture, or reproductions of period pieces. The first illustration for this article shows how a tapestry of medium size can be used with an antique table, together with ceramics and chairs. The fifth illustration reveals the more ambitious use of a large and splendid 18th

Century French example in a French room with Louis XV furniture.

Even small fragments of antique tapestry are used with marked decorative effect, sometimes as independent bits of wall ornament, and at other times as backgrounds for plaques, bas relief sculptures, shield or other art objects. So it will be seen that tapestry opens a field of beautification for all who have homes to beautify.

### The Renewed Interest

Tapestry had its triumphs in the past and is now enjoying a new era of appreciation. But it has had its tragedies, too. The 19th Century, glorious in its mechanical achievements, probably for this very reason saw the lowest ebb of art since the dawn of the Renaissance. Tapestry passed into an utter eclipse; worse than that, it became the victim of a vandalism that is one of the blots on modern civilization.

Much of the most beautiful art product of the ages was either destroyed outright or put to the most vulgar uses.

Imagine a beautiful tapestry, the product of the best artists and artisans of the golden age of art, cut up into bed-spreads and floor rugs, and even, as in the case of the great Gothic ser-

(Continued on page 80)



*"Village Party" by Teniers is reproduced in this 17th Century Brussels tapestry. The frame is woven into the fabric of the tapestry itself. Courtesy of Charles of London*



*In modern homes of great elegance tapestries form the wall decorations. In this residence an 18th Century Gobelin, "Fête de Village," after a painting by Jaurat is used with furniture of corresponding richness and historic value. Courtesy of Gimpel & Wildenstein*



# THE PAINT FINISH OF WALLS

*How to Select Colors—The Mechanics of Antiquing and Stippling—  
The Effects of Day and Artificial Light on Paint*

JAMES E. DURHAM

IT should be borne in mind that while every room in your house may be given a different color treatment, each should blend harmoniously with the others.

Look at the landscape and you will find that the wild flowers blend together in perfect harmony because their colors are too pronounced. No matter how vivid the coloring of individual wild flowers, each is grayed down to a point where it blends perfectly with all other wild flower colorings, although it may appear to have great depth of color when seen alone.

Follow this suggestion: Gray down the colors you select for your various rooms, and absolute harmony of the whole will obtain.

Now, when I speak of graying a color, I do not mean that white or black must be added. Some people think that gray paints are made by mixing white and black. As a matter of fact, many gray paints do not contain a trace of black—the gray being produced by adding to the white one of the umber shades.

Graying is produced by adding another color; but a green may be grayed by the addition of red, and a red is grayed when green is added. Thus a duotone is produced; and a duotone is always a gray-tone.

## Selecting the Colors

The most popular covering for walls is the ready-mixed flat paint, of which there are many brands on the market. It comes in all colors and gives to a wall that soft, dull, velvety richness that forms the ideal background for the furniture and furnishings. It is easily cleaned by washing with warm water and a soap free from alkali.

As in everything else, different people have different color preferences; some people are violently affected by red and purple shades. Yet it is possible to treat a wall with a color that your friend may dislike, but which in this instance will incite his instant admiration. The secret lies in the application of nature's basic principle; the gray-tone removes any real or fancied offensiveness because it introduces the element of repose.

Generally, the hall and living room are given first consideration, the predominating colors for these being the soft shades of green, blue, yellow and tan. Bedrooms should be treated in lighter and airy shades such as pink, sky-blue, green or gray. The library and dining room, being more formal and masculine, may be painted stronger and richer colors, such as darker shades of green, blue and brown. The new "toast color" is very appropriate here.

## Day and Artificial Light

The exposure of the room to be painted is a vital element that must also be given due consideration if proper results are to be obtained.

For instance, a room with a southern or western exposure receives an abundance of soft, warm sunlight, and its walls should be painted with the cooler shades of blue, green or light yellow.

The room with a northern exposure receives no sun, and the "chilled" light to which it is subjected must be mellowed with a warm coloring on the walls. Therefore, you should use those colors that suggest the sunshine—rose, golden brown, tan and orange.

As the arc of soft sunlight extends from the

and the owner wants to secure the same color as that shown on a color card, it will be necessary to lighten the paint several shades in order to produce that color. This because color values reflect back from wall to wall, and if a pronounced color is used as it comes from the can, the walls will appear several shades darker than the shade on the color chip.

Lightening the color to produce the correct effect must be done by and left to the judgment of the decorator, whose past experience will be his best guide.

One word more about the artificial lighting. No matter what color your walls, don't paint the ceiling a pure white. Rather use ivory, as this shade is nearer to the artificial lighting color, and will hold your color values truer.

Better still, paint the ceiling with a mixture of one part of the wall color to eight parts of white. Then install an indirect lighting bowl with a bulb that produces a white daylight effect. The rays of light, being thrown upward to the ceiling will reflect down on the walls the tint of color in the ceiling, eliminating any possibility of distorting the color value of the room as a whole.

## Antiquing

In "antiquing," it is first necessary to bring the wall up to a finish with a flat paint in the same manner as you would normally finish your wall if you were going to glaze over it. Allow it to become perfectly dry.

Then the wall should be glazed with a prepared glazing liquid, which has first been tinted to the desired shade with colors ground in oil. These may be obtained at any paint store either in a tube or by the pound.

Most walls that are antiqued today are stippled, and the amount of wall space covered at a time with the glazing liquid depends upon the figure that you wish to acquire on the wall. In other words, it is not safe to apply the glazing liquid over the whole wall before beginning to stipple or figure it.

Just a little at a time is the better way to do it, then apply another bit of the glazing liquid to the wall before proceeding again.

If an absolutely uniform figure is desired, it is best to apply the liquid quickly all over the wall, allowing a certain time for setting, and then stipple or figure with the prepared figuring material.

Upon completing the glazing of the wall, if a uniform texture of finish is not secured throughout, you may apply over the glazing liquid (after it has dried) a flat finish which, when dry, will produce a uniform finish.

Straight stippling is done with a brush 4" by 6" or 4" by 8" in size, the bristles being at

(Continued on page 64)



## FROM A CAR WINDOW

*Dipping poles through the framing glass,  
Little woodlands that flash and pass,*

*Trees and water, and brown leaves falling,  
Children playing and woodbirds calling,*

*Scarlet roofs of a busy town,  
Swift cars threading it up and down,*

*Red leaves wound on a graveyard wall,  
Gleaming ponds and a waterfall;*

*Swift the train on the flying track—  
I go forward; but all goes back;*

*Back the towns and the reach of blue;  
All my heart and my thought go, too.*

*Back to the faces sad and kind,  
Back to the house I have left behind!*

—MARGARET WIDDEMER.

South to the West, so does the arc of pure daylight extend almost to the East; which simply means that a room with a northwestern (or even a due eastern) exposure should have warm wall colorings, while that with a southwestern exposure calls for cooler colors. It is this contrast that produces the subtle charm.

One must remember that these rooms are to be illumined also by artificial light, which often changes the wall color entirely. For instance, if a room has walls of blue and is lighted at night by a yellow jet or bulb, the walls will appear green. The application of yellow light is the same as laying another color over the blue; and a mixture of yellow and blue always produces green. The sunlight, however, will not change the value of any color.

Again, if a room is darker than the average





Gillies

### A LITTLE PORTFOLIO OF GOOD INTERIORS

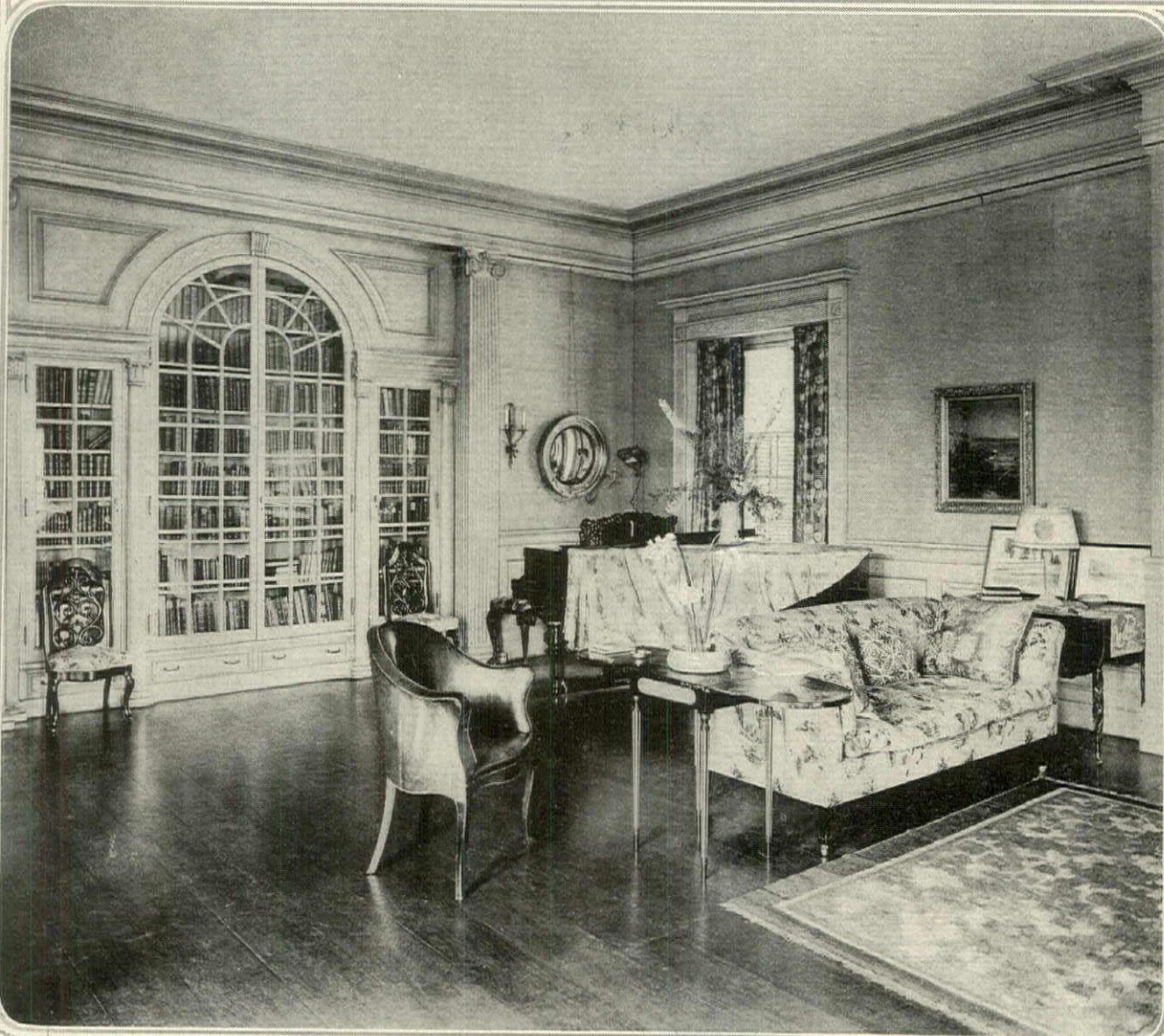
*In this dignified dining room, in the New York residence of Edwin S. Bayer, the wall element is paneled*

*weathered oak stained a light gray, the ceiling Georgian. Taylor & Levi, architects. W. & J. Sloane, decorators*





The four rooms shown here are in the residence of Mrs. Edwin Holter at Mt. Kisco, N. Y. The walls of the dining room are soft gray with a decorative frieze. Sheer curtains are at the window



An interesting treatment of book-cases at one end of the music room, duplicating in architectural treatment the window at the other end, creates a well balanced arrangement



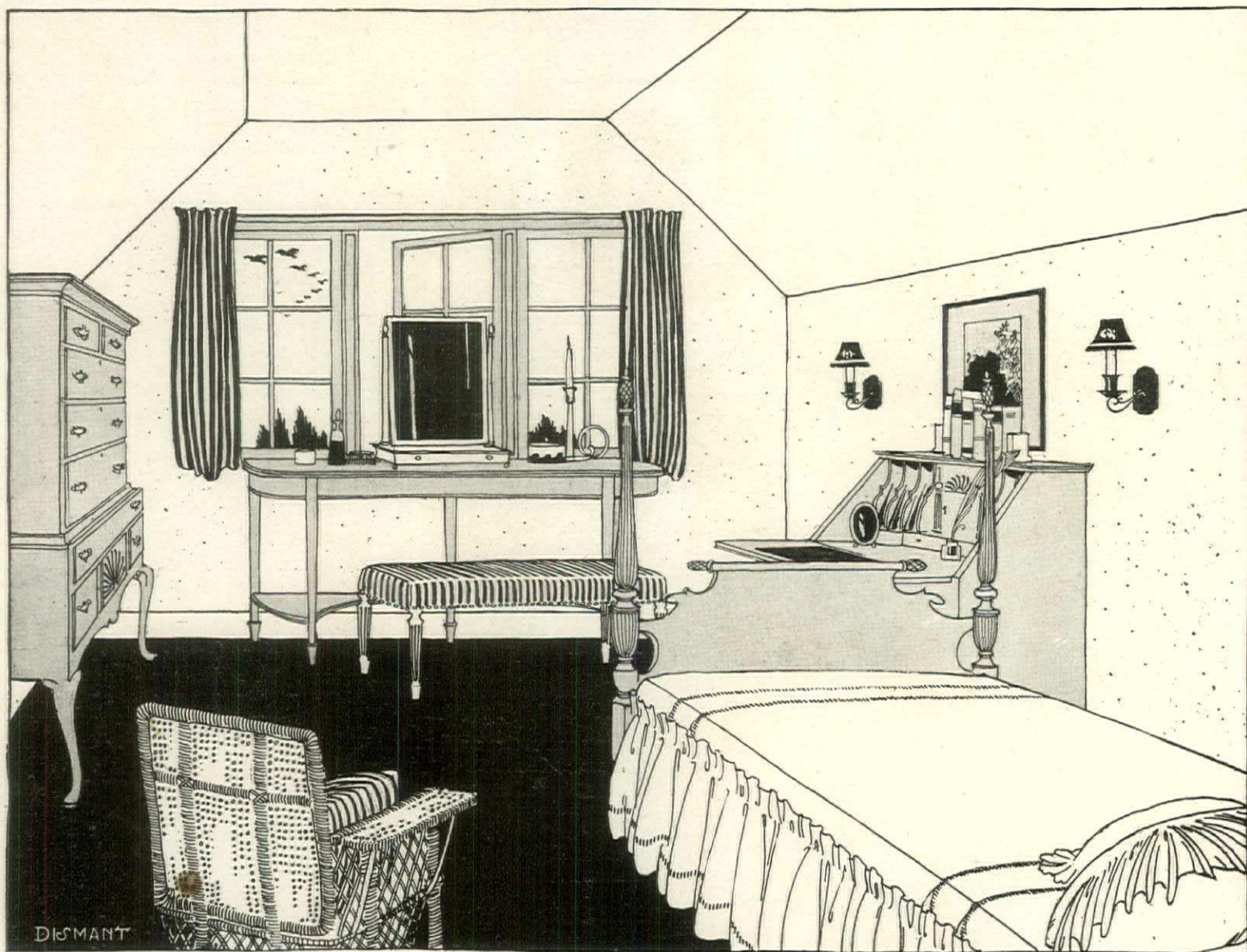


*Mural decorations by Barry Faulkner in a variety of brilliant colors lend their beauty to the entrance hall. Chinese elephants stand at each side of the table on the black and white marble floor*



*Ivory woodwork and pale yellow grass cloth form the background of the large comfortable music room, with its chintz covered furniture and its attractive arrangement of tables around the hearth*





*The garret bedroom can have white sanded walls, a leaf-green carpet, curtains and covers of rose, gray and white striped silk, and be furnished with a complete dressing table and bench, a four-poster with a flounced cover, a tallboy, desk and comfortable chair*

## G L O R I F I E D G A R R E T S

*Up At The Top of The House Can Be Furnished A Living Room, A Bedroom  
or A Nursery That Will Be a Constant Delight*

ETHEL DAVIS SEAL

**I**N every house more than two stories high, there is always one room or two stuck up under the eaves where you can look down at the tree-tops and up at the stars, or cozily listen to the delicious patter of the rain on the roof, though it never occurs to you to do any of these things, for it is only your garret up there under the eaves.

And you fill it with old things, with packing cases and trunks, with furniture of yesterday awaiting the magic touch of the restoring man, with the children's broken toys and last season's dresses, and with huge piles of treasured House & Garden magazines you just can't bear to throw away.

You keep your treasures in your attic, also your *bêtes noires*, but you rarely look at them, for your garret is to you a consecrated dumping ground of sorts for all the things which you lazily don't know how to use, or how quite to throw away, and gathered under its friendly shelter it is both pleasant and easy to forget them.

But if you do not know the real delight of a

dormer room, you cannot know what you are missing by not using to their last inch these rooms at the top of your house. You may make them into fascinating living rooms, libraries, study rooms, work shops, studios, guest rooms, or nurseries, for as such they will more than satisfy that ever-present but sometimes unrecognized homely heart's desire to get far away from the madding crowd, alone at the top of the world. The cozy, shut-in quality of an attic dormer room, supplied with comfortable chairs, twinkling candlelights, glowing lamps and a hearth fire is only to be equaled by the vastness of the surrounding world, the burning sunsets to be fathomed from the high windows, the mystery of the twilights enveloping it so closely, the leagues of midnight sky stretching over it and away.

### A Dormer Living Room

Suppose you furnish your dormer room as a special living room for the family, doing it with a care as great as that which accomplished the living room below stairs: suppose you do!

I suggest you make the walls a misty gray, either painting or water-tinting them, using a bit of sand in the mixing to obtain a friendly roughness of texture; then cover the floor with a large dark rug that will stand the test of time and eager feet—it might show brown in it, and black, together with what other colors you may wish, and so flexible are the conventions here that you may choose anything from a Wilton to a dark rag rug, or one of those stunning two-color grass rugs seen erstwhile in sun parlors and on porches. Or if you fancy small rugs and a polished floor you have at your disposal sumptuous Orientals or quaintly braided rugs in oval shape, in dun and flaming colors.

You have many choices in the way of furnishing your living room under the roof; in the more formal living rooms you may hesitate to follow a delightful whim; there is the fear that you might tire of this or that; or perhaps you pause overlong before daring materials too modest in their price to warrant their true effect; but in this room upstairs there is a cer-

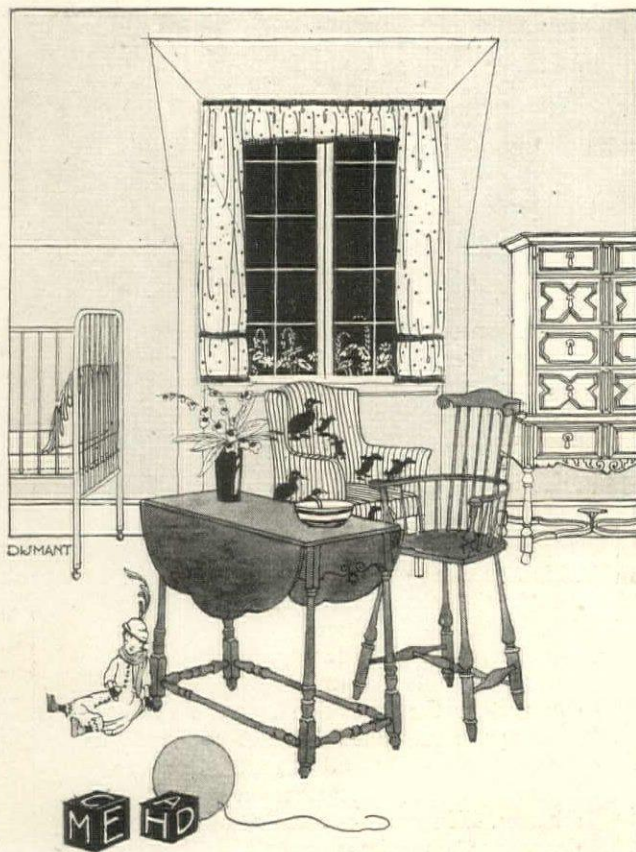


tain sangfroid in the spirit of its style.

Take the matter of the curtains: these may be little informal affairs of brilliant color if you wish. It is distinctly possible at the smaller chimney windows to hang one diminutive length of India silk or rajah in buttercup yellow, sunny orange, or an intense peacock, echoing this note in the spots of color on your lampshade, in an occasional pottery bowl, and in a pillow here and there; then at the other larger windows hanging heavier curtains of a more neutral tone, such as a heavy sunfast or a dull dyed muslin ornamented with thick stitched lines of brightest color and black. You may cause to lurk behind them for use at night inner draw curtains of the strong color that you've hung at the smaller windows, glinting forth interestingly at the edges. Suppose you start a living room like this and hear what the family will say!

#### Books and the Fire

Of course, you must build in shelves for books. Have rows upon rows of them, for their influence in the room is great; place richly toned piles and groups of them on desk and table tops; show that they're used. Be more sparing of your pictures, for in a room with sloping walls there should be as much bare wall space as possible to create an



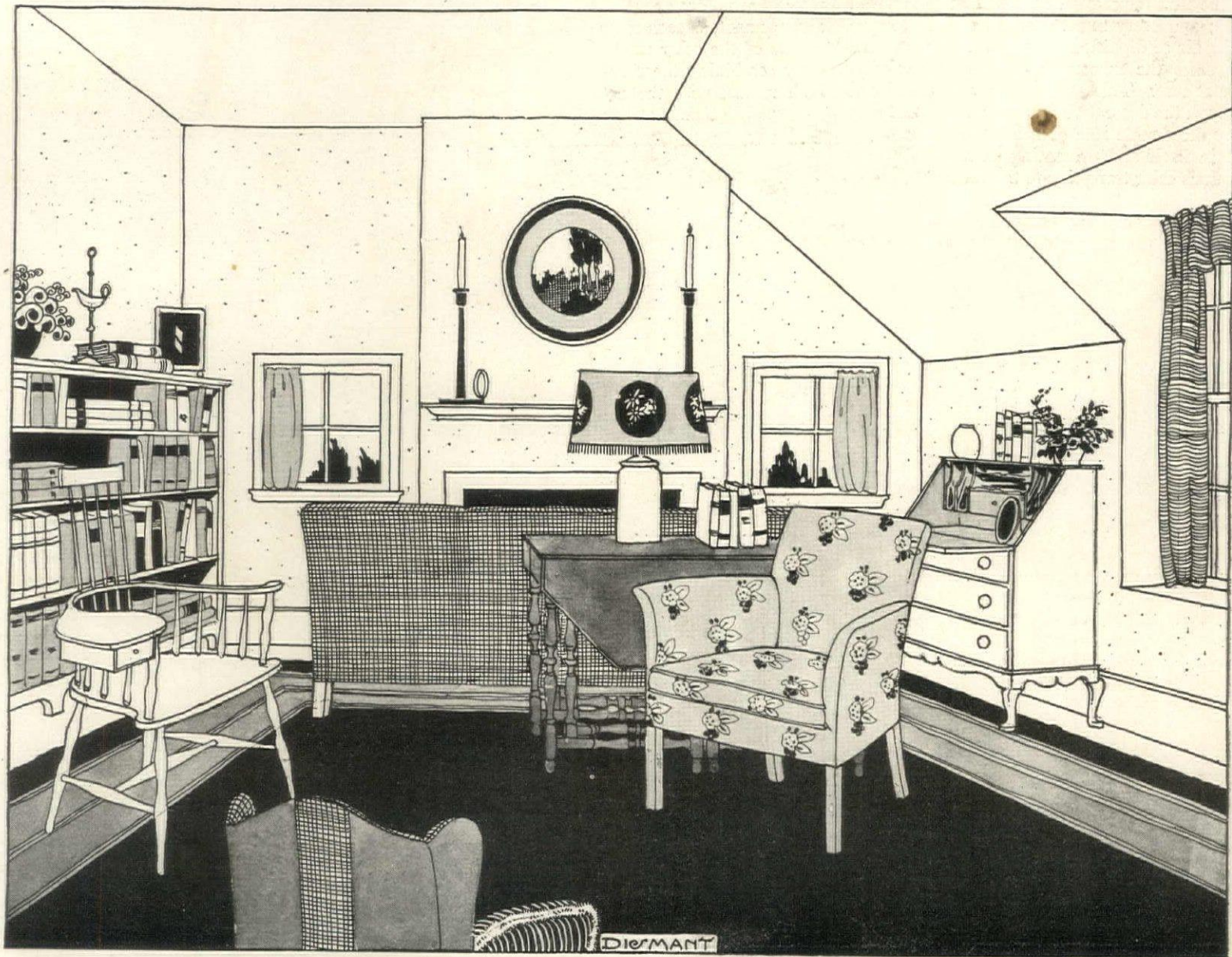
Only a little furniture is required for the garret nursery—a crib, tallboy, supper table and toy cupboards

effect of spaciousness. And if there is a possible way to build a fireplace, have your own hearth fire; this has been done many times so successfully that I do not hesitate to advise it, for it will make all the difference in the world to your room, and having it you will be the most favored of mortals.

#### A Furnishing Scheme

A real room such as this at the top of the house, having just such gray walls, had a blue, black and gray rug on the floor, buttercup yellow silk draw curtains at the windows, with a dull gray-blue sunfast hung over them at the dormers. The wooden furniture was mahogany and consisted for the most part of a bureau desk, a Fenimore Cooper chair and an octagonal gateleg table. The overstuffed sofa was covered in dark taupe frizette, which formed a good background for the pillows of blue, dull gold and sand gray. One overstuffed chair was covered with frizette to match the sofa, with a back of slate blue; and another was done in printed linen in blue, old yellow and black. Bright yellow candles pleasantly topped the tall brass candlesticks on the mantel; the pottery lamp had a shade of blue and black vellum with a lining of gold, which was truly effective above

(Continued on page 62)



Misty gray walls form the background for this living room up under the eaves. The rug is two-tone brown, yellow silk glass curtains and blue sunfast in the dormers. The sofa is covered in dark taupe and one upholstered chair in blue, yellow and black printed linen



# COLOR TRANSITION BETWEEN ROOMS

*How the Hallway Sets the Color Note for the Rooms That Adjoin It—  
Selecting and Blending the Colors*

ALICE F. AND BETTINA JACKSON

COLOR transition is one of the most frequent and important problems with which we have to deal when choosing the colors for our rooms. This problem may be solved through various mediums, such as wall covering, floor finish, woodwork, rugs, curtains and portieres. Each of these must be considered not separately but in its relation to the others, so that all will work together to produce an interior in which the gradation of tone or change of color from room to room is restful and harmonious. Abrupt changes in color schemes, especially in wall color—as from brown to gray—are disquieting and completely destroy the effect of unity which should exist between rooms.

## The Double Door Problem

In almost every home there are rooms which open through double doorways into the hallway, or into other rooms, sometimes both, and such an arrangement requires much care in the choice of wall decoration, woodwork and furnishings, that there may be a pleasing transition of color from one to the other.

The hall should be the keynote of the home, as the first impression of the home is received here; and every effort should be made to give it an air of dignified hospitality, an air which welcomes the incomer and immediately puts him at ease. This atmosphere is accomplished through the decorative scheme, which must also play the double rôle of being pleasing in itself and presenting an harmonious color transition to the rooms into which the hall opens. Though a hall or room may be thoroughly satisfying when considered by itself, nothing makes it seem so detached from the rest of the house as a color scheme which has nothing in common with the schemes of adjoining rooms.

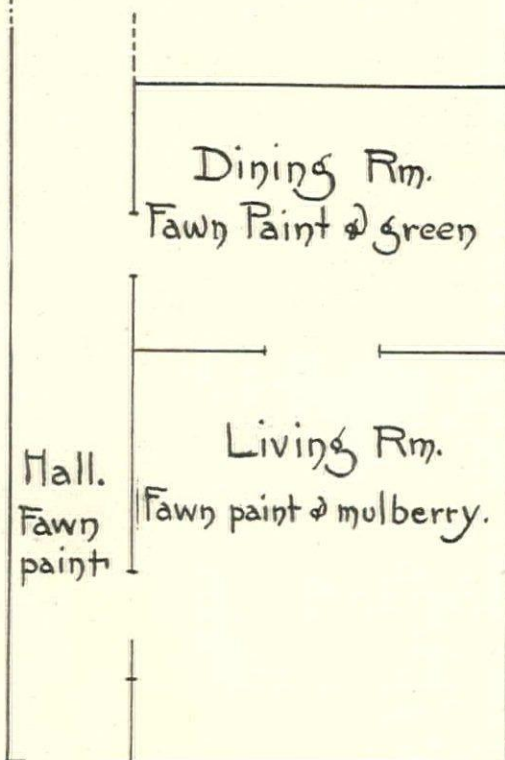
## The Hallway Sets the Color

The size and lighting of the hall and rooms help determine whether the wall covering shall be formal or informal, plain or figured, light or medium in tone. As the hall is generally the meeting point of different

color schemes, we must either keep it neutral in background, or use a figured paper in which the colors are skillfully combined. If your problem is that of an apartment or cottage, where the hall is small and therefore informal, a satisfactory solution is flat paint or plain paper throughout, the same color or several tints of that color, light in tone, and rather neutral. The woodwork, whether natural finish or painted, should be uniform, the same rule applying, so far as possible, to the floors. This treatment gives unity and apparently increases the size; and monotony is avoided through the use of different but congenial hues in the furnishings of the several rooms.

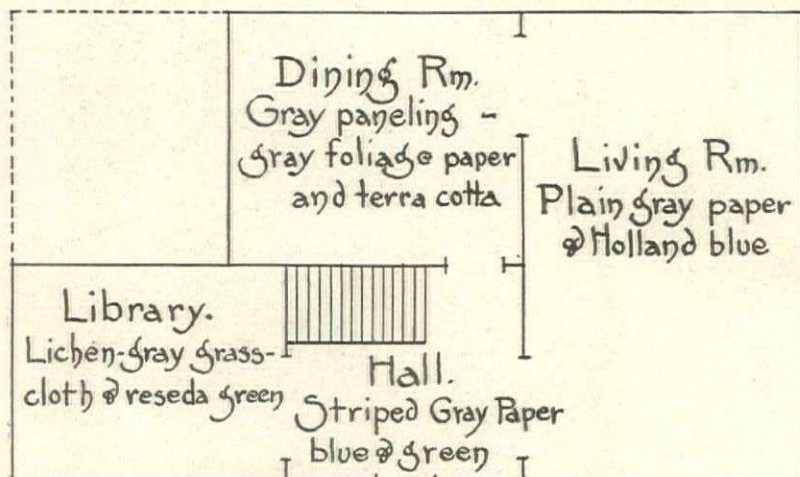
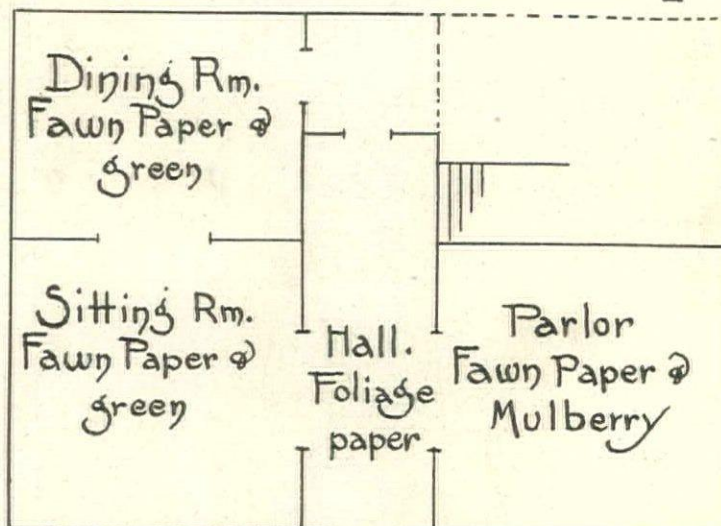
Starting with this uniform background you can further the transition by means of rugs, hangings, and upholstery. A rug carefully chosen as to color and placed in a doorway gracefully brings together adjoining color schemes. If rooms are connected by large open doorways the portieres may repeat the color of the walls, slightly deeper in tone, or be of double-faced material showing the two colors used in the respective rooms. Only colors which harmonize should be chosen for such an arrangement, as each room should show at least a note of the color used in the other. A tapestry combining these colors could be used in both rooms, with the accessory color of each

(Continued on page 62)

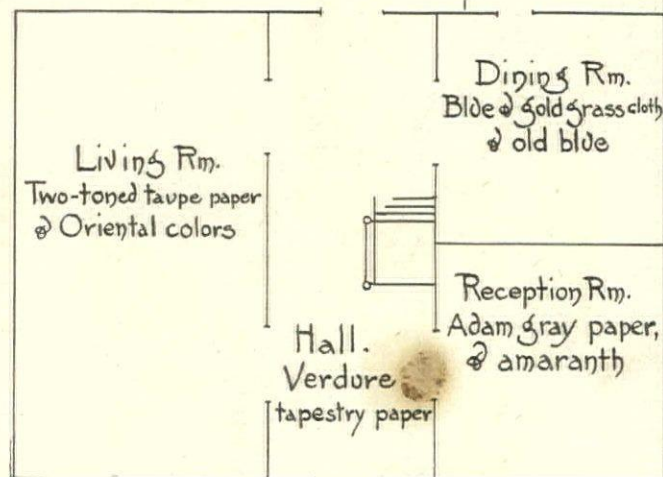


In this scheme for an apartment, the fawn paint of the hall woodwork sets the note for the two rooms leading off it and adjoining each other

The cottage scheme to the left shows a central hall which gives the basic color for the rooms leading off it, fawn again being the basis



In a medium size house a gray, blue and green hall gives the key to the gray and green library, the gray and terra cotta dining room and the living room in gray and blue



From the verdure tapestry paper in the hallway of this large house are selected distinctive colors for the reception room, dining room and living room



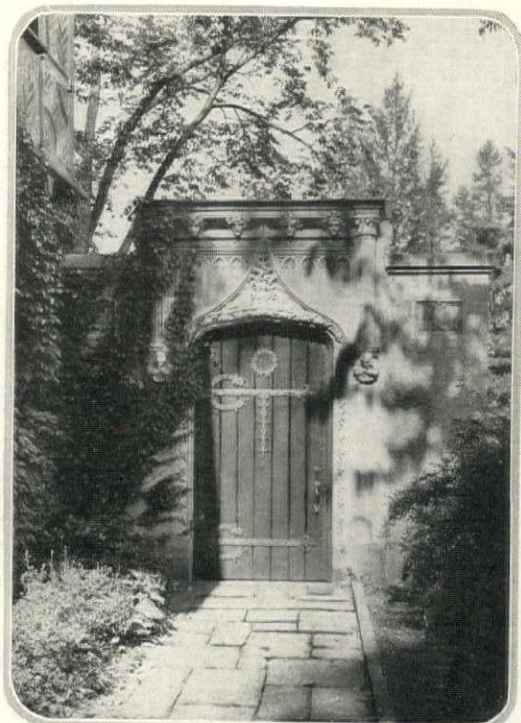
## HOW DO YOU ENTER YOUR GARDEN?

*Six Suggestions for  
Garden Gates*



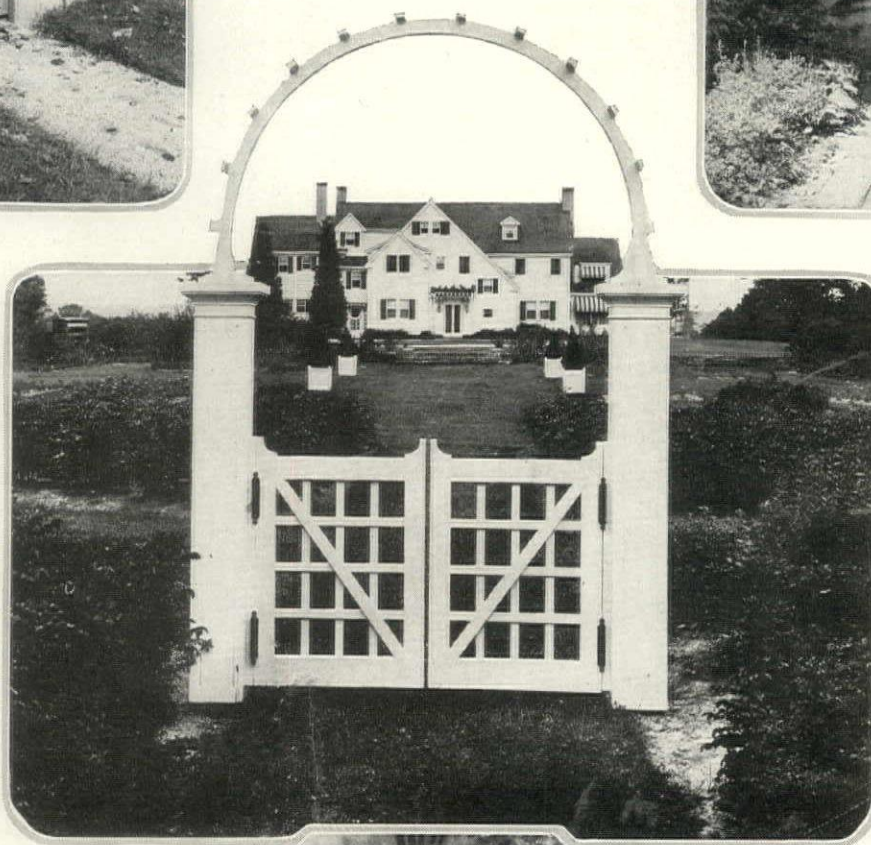
Gillies

*If the garden is walled, the gate can be of solid planks bolted together, which will be in keeping with the rugged character of the brick wall. John Russell Pope, architect*



Hewitt

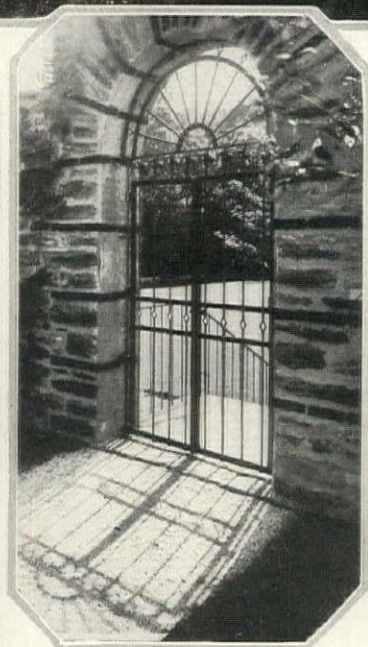
*The garden gate of wide wooden planks can be elaborated with wrought iron strap hinges in character with the architectural design of the wall and the decorations upon it*



*(Below) Set between stone posts is a rounded arch wooden gate with open, decorative panels on each side. The Colonial character is in keeping with the posts*

Hewitt

*(Left) A simple gate of distinguished design is arched with a pergola treatment set on high posts from which the gates are hung. Courtesy of the Matthew Mfg. Co.*



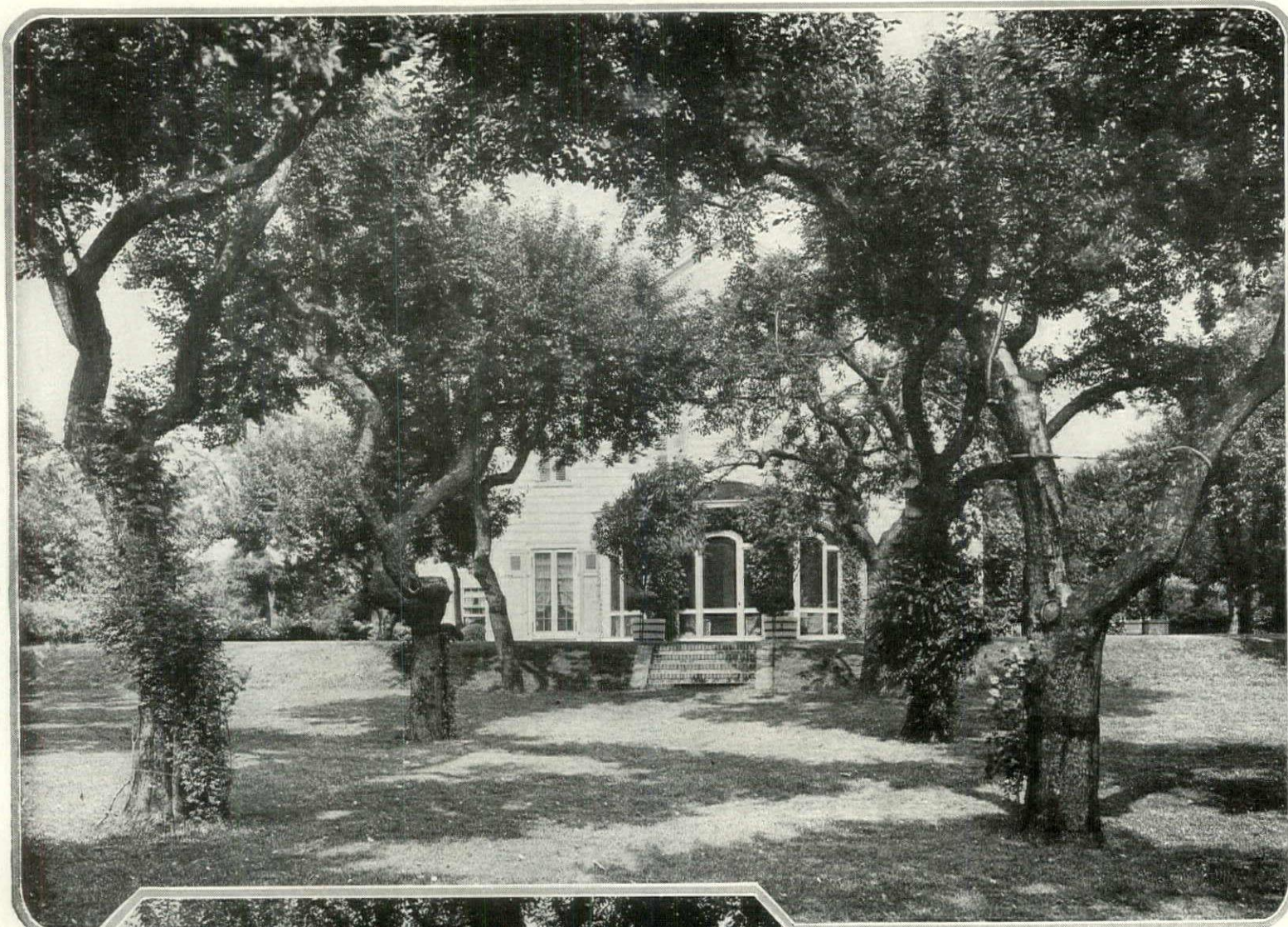
Gillies

*A wrought iron gate affords a glimpse of the garden beyond. Its design is simple*

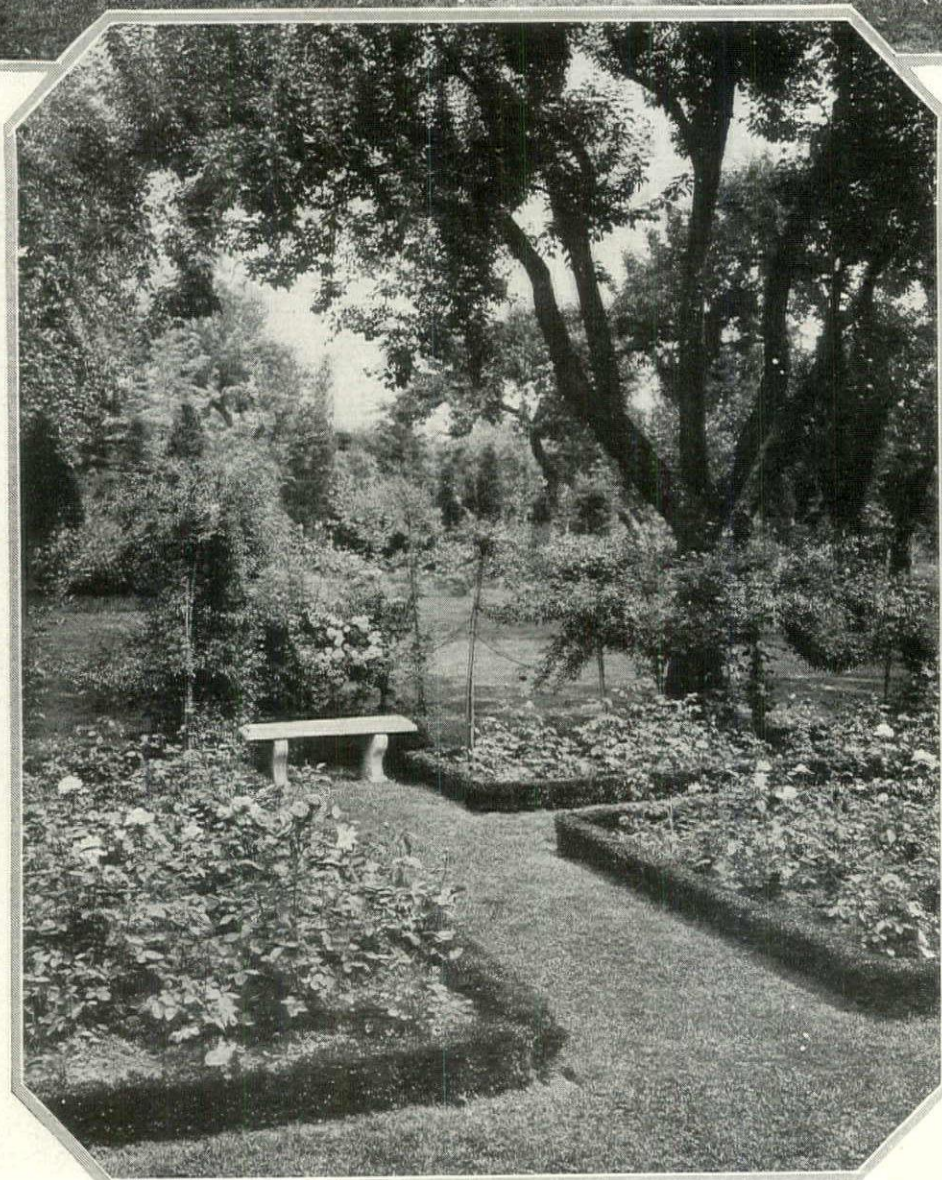
*(Right) Finally one can have a frame built up in the English fashion with an arched top*







*A lane of gnarled apple trees leads from the house to the formal rose garden. Fantastic shadows are cast as the sunshine makes a pattern on the grassy slope*



*Surrounded by the protection of the old apple trees, a well planned rose garden produces a variety of blooms through many months of the flower year*

*Climbing roses of the Dorothy Perkins variety have been planted at each one of the trees, thus making a spot of color when the trees have lost their blossoms*



## AN ORCHARD THAT IS A GARDEN TOO

*On the Place of Egerton  
L. Winthrop, Esq. at*

SYOSSET, L. I.



*A border of brilliant  
blooms has been planted  
along the edge of the series  
of little gardens from  
which flowers are con-  
stantly being plucked, to  
decorate the house. The  
turf is kept clipped*

*Formality and gracious-  
ness are cleverly com-  
bined in the little rose  
garden with its close  
clipped box outlining the  
beds. A small marble  
statue surrounded by roses  
marks the centre*





# CREATING A CHEERY ROOM WITH PANELING

*What Can be Done With Paneled Wood, With Canvas and Molding, With Molding and With Paint to Create a Background for Furniture and Living*

MARY H. NORTHEND

A PANELED wall treatment is of paramount importance because it creates a seemingly background against which to group furniture. Especially is this true of paneled walls finished in the lighter tones. The oak paneled wall, characteristic of the Elizabethan era, demands the furniture of that era, but a light paneled wall affords greater latitude in the selection of furniture. This lighter style of wall treatment avoids the formal, oppressive and ponderous atmosphere of architectural finish and gives us an atmosphere that is cheery and livable. Directly we think of a white paneled wall we think of a pleasant, friendly room—comfortable chairs, a dignified but hospitable hearth, wall spaces broken here and there with mirrors and picture inserts.

That paneled effect can be produced in several ways. Wood paneling is the first method. And here let me say that fortunate is the woman who has come into possession of a late 17th or early 18th Century home for, if the walls are finished in white paneling, she has acquired a treasure. It matters little if the paint has grown shabby or yellow with age, for it can be easily rubbed down and given a new surface. Of the paneled finish the over-all wood is the most expensive and great care should be taken to have the panels the exact proportion. They vary with periods. Moreover, one must take into account the size of the room and the disposition of the windows and doors. On such work it is advisable to consult a good architect or decorator.

## Using Molding

The second method is to make panels with molding. Here again the measurements must be exact in order to secure restful wall spaces. The molding can be applied directly to the plastered wall or, as is usually done, canvas is stretched on the wall and the molding applied over that.

Apart from the size and shape of



*When the panels are large, as in this living room, it is permissible and effective to hang a portrait in one of them*



*Apple-green paneled walls with old gold satin curtains, black carpet, black and gold cushions, and a combination of satinwood and black and green lacquer furniture create this attractive boudoir*

these molding panels the most important question is their paint finish. A flat tone paint over all would obviously lessen the effect of the molding. The molding should be slightly pronounced. Consequently, the custom is to paint the wall surface one tone and the molding shade lighter. If the walls are antiqued, i. e., finished with a wiped off coat of amber or gray and shellac, the hollow members of the molding will hold shadows that greatly enrich the general effect. There are divers other finishes—the molding may be gilded and antiqued, toning down the gold, but this finish requires a dark wall such as blue or blue-green—a finish suitable for living rooms and salons; the walls may be oyster white and moldings faintest green for a country morning room.

## Another Method

The third method is to paint the walls so that the molding is simulated to an extent. No attempt should be made to paint molding (insincerity in decoration is just as bad as insincerity in anything else) but the wall space can be divided off into panel effects with two or three tone painted strips of shade taken from the cretonne used in the room. The wall can then be glazed

or stipple antiqued, i. e., a gray of amber or even green paint—according to the over-tone desired—mixed with the shellac and stippled on with a stiff brush. The purpose of this paint treatment is to break the wall space into pleasing, decorative panel effects.

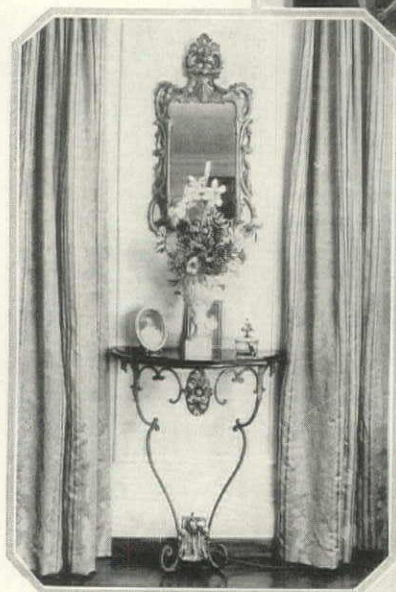
To return, finally to the wood paneled wall, what sort of decorations should be given it? In many instances the very paneling itself is sufficiently rich and a picture hanging over it would detract from its dignity. On the other hand, there are rooms that require such enrichment and a painted, glazed paper or even tapes try insert may be used. The paneled wall can be broken with sconces or wall lights.





The panels in this dining room are made with molding, the flat spaces being painted a tone darker than the molding. In one of them is hung a Dutch flower picture flanked by side brackets. This balanced treatment is greatly enhanced by the grouping below it—the painted cupboard and chairs in a French design

Two decorative advantages of the paneled wall are shown in the dining room below. Against the soft gray paneled wall have been set the Chippendale chairs and the Sheraton serving table, which silhouette well against it. In one of the panels has been inserted an old Venetian painting, an enrichment of the paneling

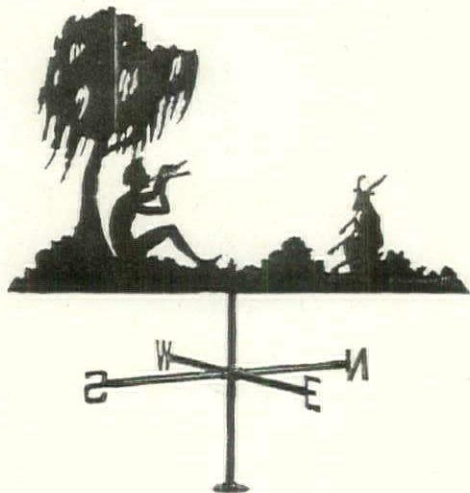


As a silhouette background for wrought iron nothing approaches the light paneled walls. The group here is on the side of a living room. The panel furnishes an excellent ground for the mirror, too



In measuring out panels, due regard should be given to the openings. This between-doors glimpse shows the panels regularly disposed with a white chair rail forming a panel at the bottom of the wall

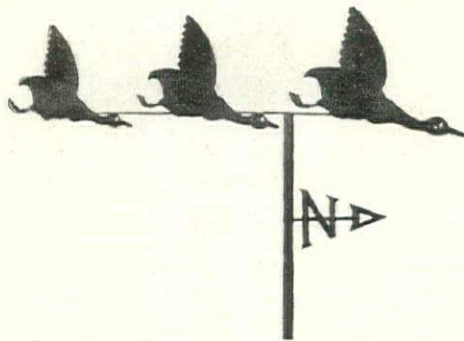




Pan pipes to the four winds on this weather vane. The points are marked below. It is 36" long and 22" high. \$70



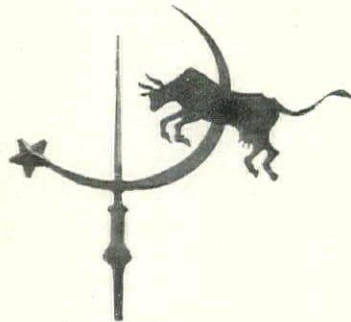
The kneeling Indian points his arrow to the direction of the wind. The photograph shows him in action



"The Flying Geese," an original design made of iron, smoothed finished, will catch the wind above your house for \$32. An extra charge of \$3 if galvanized. 48" long; cut-out is 16" by 9½"

## WEATHER VANES

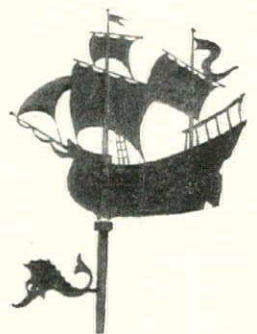
These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.



No matter what wind the cow is constantly jumping over the moon. The vane is 36" long. \$75



This weather vane showing the huntsman in full chase is suitable for a kennel. It is 36" long and sells at \$85



The ship with dolphin below comes in two sizes—16½" high by 17½" long, \$38; 30" 25½", \$45



Topping the tower of the garage at the Irving Brokaw estate, Mill Neck, L. I., is the kneeling Indian weather vane. Designed by H. T. Lindeberg, architect





*Curiosity, an ever present desire to please, and an absolute trust in mankind are traits of these dogs. They are present even amid the clumsiness of puppyhood*

## A CHARACTERISTIC AMERICAN DOG

*The Boston Terrier Proves that this Country Can Develop Dogs that Will Match In Every Way Their Imported Brothers and Sisters*

MARGARET McELROY

AS a nation we have not been in the habit of giving enthusiastic encouragement to things American. We preferred the stamp of foreign approval, and imported art, music, prima donnas and food have been received with greater acclaim than is accorded the same things "made in America." There are many reasons for this. We are still very young—let it go at that.

This is not true, however, in the matter of dogs. The one typical American dog, typical because bred and developed in this country, near the city that is responsible for so many of the good things of life, is today one of the most popular dogs in America. The Boston terrier has managed to hold his own against all comers. There are fashions in dogs as well as everything else, but as fundamental things do not change so has the Boston terrier successfully weathered the craze for other breed after other breed. Now he is facing his most serious foreign rival—and that a worthy one—the Police dog.

### Winning Recognition

This popularity was not easily won. For a long time the American Kennel Club, that last cry for perfection in the dog world, would have none of him. They refused to recognize a dog that was neither "bull nor terrier." It was not until 1895 that a group of men calling themselves the Boston Terrier Club succeeded in getting the dog admitted to the older club. The Boston terrier was then recognized as thoroughbred and soon became extremely popular. From then on his success was complete.

It was a dog called Barnard's Tom that started this breed on to fame and fortune. About forty years ago, a dog was brought from England of the half-bred bull and terrier type. This was a fighting dog, weighing about thirty pounds, dark brindle with a blazed face. The next step was the dog known as Well's Eph, brindle and weighing about twenty-eight pounds. From this dog came Barnard's Tom, the ancestor of all true Boston terriers. These dogs were not at first called Boston terriers, but were shown with the bull terriers and later became known as the "round head bull terriers." This is the reason they are so often mis-called Bos-

ton bulls. There is some bull, but far more terrier in their makeup.

At first any color dog was exhibited, provided the other points were up to the mark, but the majority were brindle, strongly marked with white and quite different from the present day cropped-eared, screw-tailed type.

There was a time when the demand for small dogs threatened to ruin the breed and they came perilously near getting into the toy

dog class, much to the disgust of the breeders of Boston terriers, who claimed it was a man's dog, not a lady's pet. There is still some demand for these "toy" Bostons as they are called, but every true dog lover must feel that in these very small dogs, which in the breeding means a loss of intelligence and stamina, is the real danger to the future of the Boston terrier.

He is an American dog and characteristically so, from the tip of his enquiring nose to the end of his apology for a tail. He has all the qualities that justify his origin. Although not a fighting dog, as he does not willingly seek a scrap, he is plucky and ready to hold his own. He is alert, eager, faithful, with a gay camaraderie as contagious as it is earnest, and one finds it hard to resist his appeal to "come on and play."

If anyone wants a one-man dog let him shun the Boston terrier. His amiability is his fault and greatest virtue. He is interested in all mankind and is the friendliest dog in the world.

These dogs are extremely intelligent and very easy to train. If possible, get a puppy of about three months and then the way is easy. They have formed no bad habits and are open to suggestions on behavior, the proper way of sitting up, playing dead, etc. Infinite patience is required to teach a dog tricks and there is some stubbornness in this breed, but perseverance and kindness will win out in the end. I say kindness, as much more is accomplished through it than by severer methods. Be very careful not to frighten a young dog and never, through loss of temper, punish him unjustly. A dog very quickly knows when he has done wrong and takes his punishment. He also quickly recognizes a just master and gives him blind devotion, often turning from one who merely pets him.

### Care and Feeding

Boston terriers are healthy and easy to bring up if a little care and thought is given to them as puppies. Then they are extremely sensitive to cold and must be kept warm. In fact, all their lives, owing to their short, sleek coats, they have a dread of cold weather. They are not as sub-

(Continued on page 66)



*A friend faithful, steadfast, and with a sense of humor*

*There is some bull, but more terrier in this breed*





## MAKING A CLEAN SWEEP

*What a Vacuum Cleaner Ought to Be Like and Do*

ETHEL R. PEYSER



*For altitude cleaning an extra tool is required. These tools are made of aluminum steel and fibre and cost from \$7 to \$10 extra*

"I HAVE seen ten vacuum cleaners at the Electrical Show and every one, according to the salesman, is the best on the market! I want one, but which one shall I buy? It's most confusing!"

This was said to me no less than ten times.

The answer is: that you must find out in the same way as you found out about your motor car before buying it. You didn't buy your car because a salesman said it was a good car and because he made you sign a slip and because he promised you, as he departed, a quick delivery.

No, indeed, you tried out the car first or last and you asked your friends, who had purchased the same make, how they liked it and you talked a lot about cost of up-keep, efficiency, wear and economy and the service possible to be had from the makers. Didn't you? Well, the same process is necessary in buying a vacuum cleaner or any other piece of machinery for the house and every Domologist knows this to be a fact.

### "All Is Not Gold, Etc."

All vacuum cleaners look charming and shiny and all seem very perfect in the shop!

And they all do their stunts beautifully as the skilled operator thrillingly draws designs in the flour or bi-carbonate (clean, unclinging dirt) on the patient carpet. The operator talks glibly, often failing to give the failings of his machine because he doesn't know them. So the only thing to do is to try it, in your own home, under your own special conditions, and see that it gets under your furniture, removes threads, lint, hair, dust, matches and other substances with the least possible noise (for noise wears on the operator's nerves and raises a dislike for the cleaner) and the least possible effort.

It must be light weight, easy to operate and economical and durable. There is nothing so hard to remove as "natural born dust." It becomes imbedded in the carpet and it takes force to remove it and the sort of force that will not destroy.



*Dust becomes deeply imbedded in the fibre of rugs. Surface sweeping never removes this dirt. A vacuum cleaner does*



*The thorough cleaning of upholstery and fabrics is made possible by vacuum, the dirt being sucked up from the roots of the nap*

Taking up the differences in the various machines, it is the better part of valor to know what the nature of our prey is before we start to hunt! So we will examine the animal-dust in its hunting grounds.

### Dust's Hunting Grounds

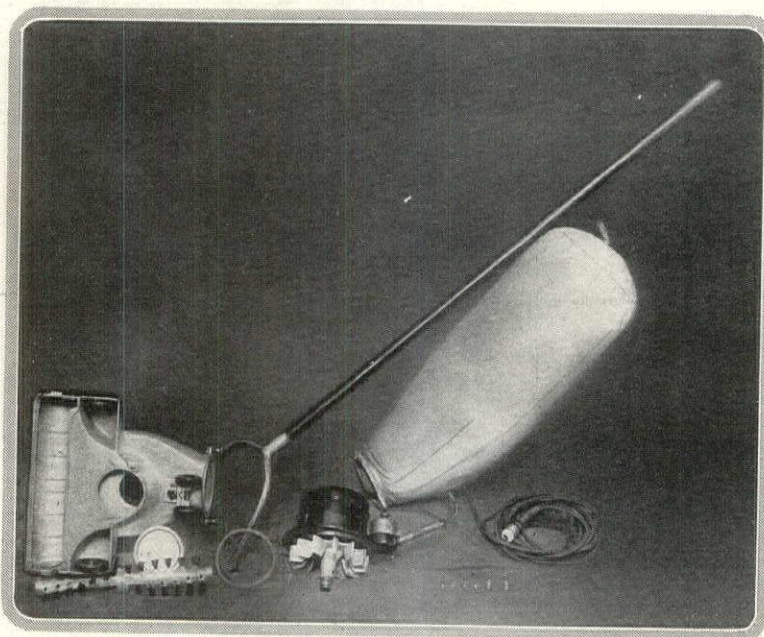
In our homes we have on the floor woolen or grass fabrics; rugs large and small, and carpets, grass rugs and mattings. The carpets or rugs may have a long nap loosely woven (Chinese) Axminster, Wilton, Velvet Chenille or the pile in loops (Brussels) or just woven threads such as ingrain without any nap or pile. Grass rugs (Crex, etc.) and matting are of this kind.

It is easily understood that, as the carpet or flooring is walked on, the dust becomes deeply imbedded and gets tangled up in the fibres, and that surface sweeping never can take out the dust and one has to send carpets each year to the cleaners to restore their color, etc.

Above the floors are, of course, the hangings, mattresses, books, pictures, moldings, ceilings and walls. As to the dust and the litter, such as matches, hair, lint, collects, 85%-90% of it gathers on the floor, and 10%-15% in the rest of the room. Therefore the cleaning is reduced on the upper regions if the floor is kept really clean.

Of all dirt, considering the surface dust not walked on that blows in on our clothing, etc., litter, threads, hair, lint, and pieces of paper, imbedded dirt, grit tracked in and entangling itself in the carpet, the worst of these, of course, is the hair and lint and grit. These are hard to remove but they must be taken out, especially the grit, which is the destructive agent in dirt. In the Oriental regions, where the street shoes are left on the doorstep, the vacuum cleaner might seem useless.

The carpet doesn't wear out so much from the top as it does by being cut from the roots by the stamping in of the cutting grit. Therefore, the vacuum cleaner has been invented to save the carpet, and not only to destroy the carpet destroying factors, but to



*The vacuum cleaner is not a highly complicated piece of mechanism, but it requires care. It should be oiled once a month, and the dust removed after each operation. The mechanical simplicity is shown in this example. Courtesy of the Hoover Co.*





As a medium for cleaning clothes, fur, etc., the vacuum cleaner opens up a wide field of opportunities to cut down the costs



The narrower the cracks, the more difficult to dislodge the dust. This is where the special tool is used effectively



House cleaning loses some of its terrors when a vacuum cleaner is used. It makes possible the highest standard of cleanliness

annihilate the microbe drawn into the house from the street on one's offending shoes.

**We Are Three Kinds!**

And so . . . to have the cleaner that really functions, every machine must be constructed so that it can be easily taken apart and adjusted, and in order to know how to know whether the machine is useful, the following resumé of the kinds of cleaners may be of service. These will be treated in functioning classes rather than in technical terminologies.

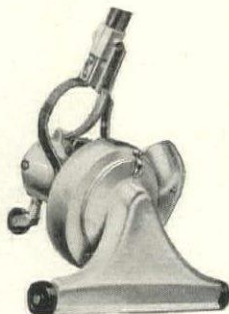
The portable cleaner (we will not discuss the installed types) are divisible into three classes:

1. Using air only as a cleaning agent
2. Using air plus a brush
3. Using air plus beating and sweeping brush

First: In this class are the tank machines having vacuum pumps as well as fans, single or multiple (many fans mounted on the motor shaft) and the small fan portables.

All these machines are on the same principle, having the motor, fans or pumps for moving the air, a dust bag to collect the dirt, and the hose in the tank machines' case and the extra tools.

In the small portable machines, which we are considering, the narrow slatted tool attached directly to the motor and fan case is the medium through which the dust of the floor is taken up and the hose, as in the tank type of cleaner, is eliminated for floor work and is only used for altitude cleaning. So the only difference in these types—the tank and the slatted portables—is that the tool for floor work is directly on the motor case, in the slatted or fan portables, and on the end of the hose in the tank types. In



This type has a horizontal motor. The brush moves as the sweeper is pushed over the surface. Courtesy of the Eureka



The way to empty the dust bag is to spread out a piece of paper, holding the bag until the dust is all deposited. Courtesy of Ohio Co.

some machines the dust bag is before the fan, in some behind it, in some the bag is enclosed (there are hardly any on the market now) and in others it is hung on the handle. The principle, however, is the same in each case: drawing air through the tool which slides easily over the carpet, plus the velocity of the air as the instrument upon which the cleaning is dependent. Upon the rapidity and frequency of the passing of this machine over the carpet depends the thoroughness of the cleaning operation.

When the carrier wheels are on either side of the nozzle or just back of it, keeping the nozzle slightly above the carpet, the operator, if skillful, can do a good job.

Second: Using air plus a brush: The brushes used are as follows:—(1) Straight bristle brush (looks like a comb of bristles) attached inside or outside of nozzle, projecting slightly below it so that it will comb the carpet.

(2) Spirally wound bristle brush fitted inside the nozzle opening and operated by the carrier wheels, either with a belt or gears. This brush moves in the opposite direction to that in which the cleaner is pushed, and takes up the lint and hair, etc.

**As to Motive Power**

Motor driven brushes are driven by a belt attached to motor. It is continually in action when the motor is running except, of course, when the brush is removed for any reason. The surface is continuously swept as the air passes through the nozzle, and there is, of course, more power in the motor driven brush. But its enemies in the friction brush camp aver strongly that the brush is prone by its velocity to wear the carpet! These brushes generally have two rows of spirally wound bristle, and in this type one gets away from the old-time carpet sweeper where lint and

(Continued on page 86)



# BUILDING WITH PISÉ DE TERRE

*The High Cost of Construction Has Caused a Revival in Tamped Earth Walls—What Tools Are Required—The Type of Soil To Use*

RUFUS B. VALENTINE

**PISÉ DE TERRE** building is one of the oldest forms of house construction known. During the past six months the high cost of building in England has caused a revival in this use of earth walls. For precisely the same reason it will interest readers of *HOUSE & GARDEN* to know the history and practical details of using pisé de terre. With brick, stone and even shingles bringing sky-high prices and carpenters and masons drawing down capitalist salaries, this simple and ancient form of house construction deserves serious study.

## Old Tamped Earth Walls

The use of tamped earth walls—for that is what pisé de terre is—is mentioned by such an ancient as Pliny in his Sixth Book of the Natural History. He calls them formacean walls, or "earth rammed hard between boards," and he says that frost, heat nor cold have any effect on these walls, which are as imperishable as the pisé watch towers Hannibal built on the hill-tops in Spain. In New Mexico and Arizona are found tamped earth walls that are said to be 4,000 years old. In the Rhone Valley, in Australia, in South Africa and in England pisé de terre has long been a recognized method for making walls. So much for the historic precedent. We quote these facts to show that not only can house walls be made of tamped earth, but that they will last.

It is necessary to remember that pisé de terre is no adobe. In making an adobe wall one uses a clay soil mixed with water and some straw. Often dung has been used for that purpose. You find adobe used in dry southern climates where entire walls are made of it, the sun baking the clay to a hard surface; and you find it used in northwestern Canada, where the Lithuanians stucco their log houses with a mixture of clay, straw, dung and water.

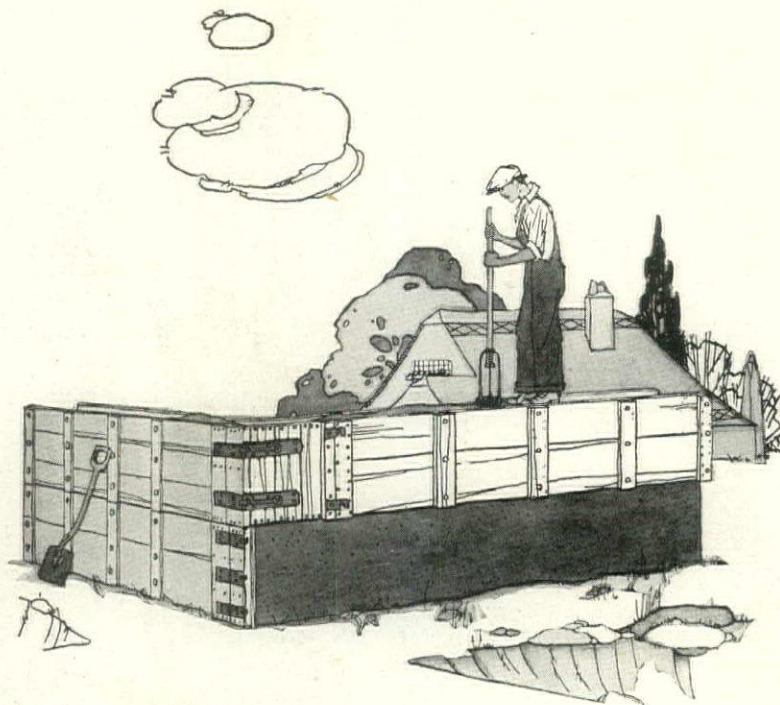
## What Pisé de Terre Is

Pisé de terre, on the other hand, requires loam. A pure clay or pure sand must not be used; the one would crack and the other does not have the required cohesion. A mixture of either sand or clay with loam makes a good basis. The loam should be fairly free from stones and roots. The loam, when packed down with a tamper until it rings, consolidates into an earth stone that becomes harder with the years. Nothing is required to make the loam bind, as the tamping will do this. No water need be mixed with the loam. The only rule to remember is that you tamp the dry earth until it rings.

Having constructed the foundation of the house of stone, brick or cement, set up forms for a wall eight inches, fourteen inches or twelve inches thick. The thickness will depend on the sort of roof the walls will support. The foundations should be above the ground

and the walls built directly on them. The presence of the cellar makes no difference. The forms can be the same as those used in making a concrete wall, although they should be locked firmly in place so that the tamping does not spread them. When one section of wall has been tamped the forms can be moved to another. Thus only one set of forms is required.

No reinforcement, as in building a concrete wall, is required, and no inner air space should be left. In door and window spaces a form should be set the size to accommodate the frames and the wall tamped around and above them. To assure solid lintels there can be used a piece of reinforcement—a strip of timber or a bar of iron. Windows and doors, therefore, are not cut out after the wall is built. Where fireplaces come the brick insertions can be built up and the loam can be tamped in around the brick or terra cotta flues.



*To build a wall the loam is tamped down between forms—tamped until it rings. When one section of wall is finished, move the forms to the higher section. In time the wall will take on the consistency of weathered sandstone*

This wall will be without joints—a monolithic structure. Its thickness is too dense for mice or rats to penetrate or nest in.

When the top of the wall is reached the floor timbers can be set in place. The ends of the timbers can be given a coating of tar to prevent rotting, although this is not necessary since in the old examples of pisé de terre building the original timbers are in sound condition after several centuries.

## Available Purposes

Pisé de terre can be used for garden walls, sheds, farm buildings and is especially adaptable to small house construction. The walls will support a two-story house, but should not be built higher. The only machinery required are the forms and a tamper—a round flat iron on a wooden handle. Unskilled labor is all that one requires.

This hand tamping, in the English experiments, required two unskilled laborers a month to complete the pisé walls for a six-room cottage. With a pneumatic tamper—worked on the principle of a pneumatic drill—the same work could be accomplished by two men in a week or ten days.

## Roof and Wall Finishes

Although they are not necessary, it is advisable that the eaves have a wide overhang. This gives the wall a measure of protection from the top. However, the elements will not effect the wall whether it has a finished surface or is left as originally tamped. The walls naturally harden in the atmosphere.

The outside walls may be left unfinished or given a spray coat of tar and then whitewashed or a thin spray of concrete. The inside walls can be plastered over wire lath laid on studs, or the walls merely whitewashed—a finish preferable for a country cottage.

The roof for a pisé de terre house is no different from that of any other sort of house. Timbers set at a pitch will be easily carried by the walls, or the regular timber structure can be set up, covered with builders' paper and shingles. For a cheaper effect, where one is building a shed, corrugated iron or tar paper can be used. One of the English experimenters suggests corrugated iron laid over the roof timbers covered with turf. That treatment would give the cottage an unusual picturesqueness—a green sod roof over one's head! The corrugated iron would prevent dampness from coming down, and the walls, of course, harden and prevent the penetration of dampness through them. It is a remarkable fact—not true of the concrete house—that the pisé de terre house is ready for occupancy as soon as it is finished.

This manner of building may seem absurdly simple, but it can be done and the result is a livable,

low-cost house. It remains only for American builders to experiment with it here. The varieties of our climate afford sufficient range to give dependable results, although, as we have already seen, pisé de terre has been successful in such widely divergent climates as Arizona, South Africa, France and England. In any given locality some experimenting may be necessary to determine the best sort of loam, but this is not difficult.

All one needs is a set of forms, which any carpenter or man handy with tools can make; a tamper, which a local blacksmith can beat into shape; a large mesh screen to remove big stones from the loam; and enough loam. In many cases the soil dug from the cellar excavation will suffice. Given these few implements and materials one can set to work and make his own house walls, walls which are solid in the literal sense.



## REFRIGERATION AT HOME

*The Principles By Which Electrical Ice-Making and Refrigerating Machines Work*

GRACE T. HADLEY

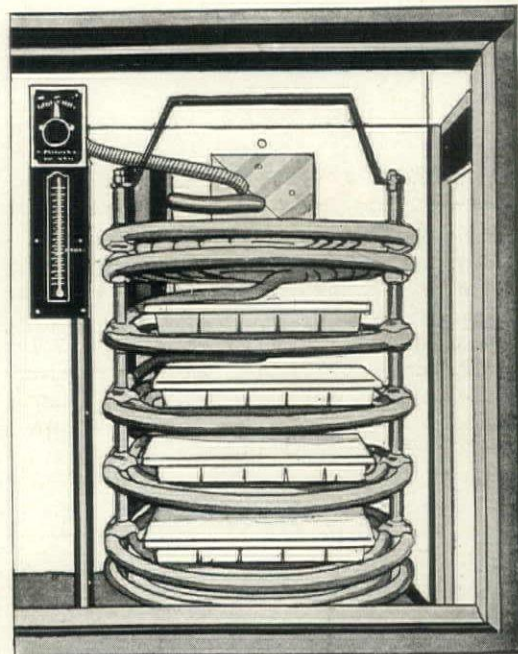
ARTIFICIAL refrigeration is not new, but until recently it has not been practical to build ice-making machines of small capacity. Now there are several machines of a size suitable to residences. These machines serve for cooling and to make ice in limited quantity. They are practically automatic in operation and while calling for a moderate investment at first they show practical economy over old methods of cooling. The small motor-driven refrigerating machine is, in fact, a modern household essential. The turn of a switch brings winter's cold!

Electricity has won another household triumph. Over the same wires that bring current to light your home, to heat your iron or your toaster, to run your range, now comes the same current to cool your ice box. It seems marvelous to refrigerate without ice, yet it is only

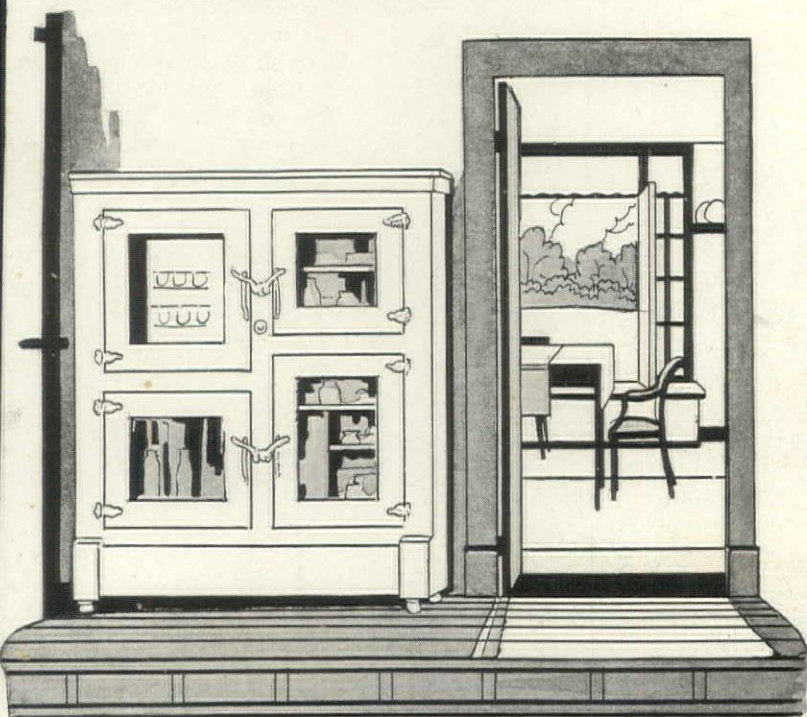
the application to the home of a principle made use of commercially for years—mechanical refrigeration.

Most of the artificial ice companies liquefy ammonia gas under pressure. The different mechanical appliances used in handling the ammonia are connected in such a way as to form a complete cycle called the ammonia cycle, around which the ammonia travels constantly. Other refrigerants which can be used are sulphur dioxide and ethyl chloride. One process for producing intense cold depends upon the expansion of compressed air in hair-like tubes. Electric power is used for compression in each case.

Laboratory methods of producing low temperature by means of the so-called frigorific mixtures by which a perceptible drop in temperature is produced by certain chemical re-



*The coil system is used in practically all the home refrigerating systems. These coils are set in a compartment of the ice box, and in addition to refrigerating, they make ice cubes. Courtesy Frigidaire Corp.*



*In several of the systems the machinery is placed in a compartment at the bottom of the refrigerator with the coil box and ice making trays in a section above. Where the machinery is so installed it must work silently. Courtesy of the Frigidaire Corporation*

actions and solutions, have been known for at least three centuries. The reduction of the temperature of water by the melting of saltpeter is said to have been known in India at a very remote period. The Romans cooled wine by immersing the bottle containing it in a second vessel filled with cold water into which saltpeter was gradually thrown, while at the same time the bottle was rapidly rotated. Probably the most common example of a frigorific

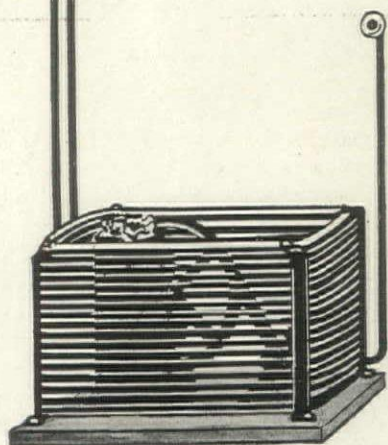
mixture is that of ice or snow and salt. The addition of a foreign substance to a liquid lowers its freezing point.

#### Primitive Methods

From earliest times man has recognized that perishable foods should be kept in a cool place, though he probably did not know at first that their decomposition was due to the development within the food of living organisms; had primitive man known this a solution of the problem of food preservation might have been forthcoming before our day, but all that was understood was that food tasted better and it kept fresh longer when put in a cool place. Is it any wonder then that mankind sought by every means to keep food cool and immune from molds and decomposition?

Trees were hollowed and perishable foods stored within them. Caves were dug and bottoms of streams were tried for the same purpose. In more modern times the cellar

*(Continued on page 66)*



*Other systems call for an installation of two sections—the condensing machinery in the cellar, a pump motor and condenser coil which is connected with the brine tank in the freezing chamber of the refrigerator above. Courtesy of the Kelvinator Corporation*



January

## THE GARDENER'S CALENDAR

First Month



Ferns planted along the greenhouse walk will improve its appearance



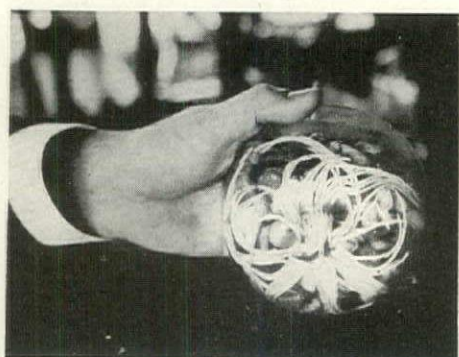
Narcissus bulbs planted in pans and forced can be brought into bloom



Keep the red spiders and aphids in check by spraying on bright days



Callas need plenty of nourishment and should be watered often with liquid manure. This is an excellent treatment for many other greenhouse plants



The bottom view of a bowl in which a bulb is growing. When the roots reach this stage the plant may be brought into the light for blooming



Keep the greenhouse working—the use of shelves will increase its capacity. Cuttings of many kinds may be taken now to supply plants for next season

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

4. It is quite safe now to force any of the bulbous plants that have been buried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water.

11. Why not buy some houses for the birds, those never-tiring friends of the gardener. Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens.

18. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. Plants that are being forced suffer because of lack of air, the supply of which can be increased by cultivation.

25. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use.

5. Nitrate of soda is one of the best plant invigorators that we have. It must not be used exclusively, as it is not a balanced food; but to hasten growth and increase root action it is indispensable if used properly.

12. This is the logical time to plan a small fruit garden comprising blackberries, raspberries, dewberries, currants, gooseberries, and strawberries. It may be located at one side of the garden or entirely separated.

19. Do not scrape loose bark from trees with a scraper; it is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result.

26. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawnmowers should be overhauled while you have ample time to do it right.

6. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard—if our forefathers had felt that way about it, we should be the losers. Start one this year.

13. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class.

20. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment.

27. One of our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly.

That night the snow fell between six and seven. A little feather-fall so light, so dry—An aimless dust out of a confused heaven. Upon an air no steadier than a sigh.—Maschfeld

7. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost will follow.

14. The greenhouse plants must be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control.

21. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.

28. Why not order or build some forcing frames to help the garden along this season. You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently.

1. Start the year right by making an inventory of your garden supplies. Tools, fertilizers, seeds and other necessities should be listed and any orders placed early where new ones are required. Be sure your list is complete.

8. The soil in the houseplant pots should be top-dressed with sheep manure or some of the means now come for the purpose. And do not forget to sponge the foliage frequently with insecticide.

15. What about the pergola you have been considering so long. You might as well order the arbor and vines at the same time, which means now. Bear in mind that goods will be scarce, and that orders are filled in turn.

22. Why not get the manure carted into the garden while the ground is still frozen. This is some times left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.

29. Now is the time to order garden furnishings—a settee, a arched arbor, a sundial or urn. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these.

2. Make a blue-print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden the coming season.

9. Do not postpone the ordering of your garden seeds—make the order out now. If you have made the proper garden notes this will be an easy task. Our advice to expert as well as beginner is to buy the best quality.

16. Roses and carnations may be kept disbudded if you want high quality flowers. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it in the blossoms.

23. Pea brush, bean poles, etc., may be gathered any time now and stacked away for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses.

30. Cut branches of any of the early flowering shrubs such as pussy-willow, fire bush, golden bell, etc., will flower if placed in jars of water in a warm room. A little later, cherry and apple can be forced.

3. The soil in the growing beds in the greenhouse should be top-dressed with a mixture of equal parts of turf loam and sheep manure. This should be scratched into surface with rake or claw then thoroughly watered.

10. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted. This is much better than frequently buying new ones as replacements.

17. All hardy, hard-wooded plants such as lilacs, wisteria, deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent sprayings until the buds start to open along the stems.

24. Seed sowing time will soon be here. Have you all the material ready—soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, label sticks, etc. If not, better get them at once.

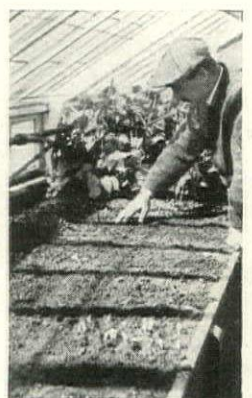
31. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil so that it will not become sodden if over-watered by mistake.



Flowering plants should be removed to cooler quarters to retard them



Paint the tree trunks with white-wash as a general disinfectant



Succession planting. Background, first crop; foreground, second

MY daughter Elviry she come back from the circulatin' libr'y las' Sat'day with the all-fireddest fool book tellin' how plants are mos' the same as human bein's, an' think an' feel an' reason like we do. 'Course, I don't rec'ly know nothin' about it, but it struck me that darn near ev'rythin' in the book was bunco—the feller that wrote it went too far. On 't'other hand, they ain't no manner o' doubt but what there be p'int's where we're considerable like plants—or them like us. Take, for instance, the way ev'rythin' stops growin' in the winter an' kinder takes a rest so's it can start up fresh in the spring. Ain't that jus' about the same as us humans goin' to sleep at night? Ev'rythin' that lives has got to slack up an' take things easy now an' then, else it'd die a blame sight sooner. An' a cur'ous thing about it all is that when the plants goes to sleep—I mean them as comes up fresh from the same roots year after year—they're covered up jus' as neat as can be with a blanket o' dead leaves an' the like o' that. Ain't that a pretty near human way o' doin'?

Old Doc Lemmon.





A "PICTURE" RUG OF KIRMAN WEAWE DEPICTING THE BIBLICAL STORY OF ABRAHAM ABOUT TO SACRIFICE ISAAC

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## Glorified Garrets

(Continued from page 47)

the base of gray. And oddly enough, even the books on the shelves were keyed harmoniously in blues, greens, and browns.

The very shape of these rooms with sloping walls suggests possibilities of quaintness less difficult to accomplish than in the rooms on the lower floors. You want to hang short, gray curtains at the casement windows of an attic bedroom, the room itself seems to cry out for Colonial things, and you simply can't wait to plan out a bedroom along these lines. It may be for a son or a daughter, or it may be a charming guest-room constantly filled with delighted guests. At any rate you furnish it with keenest pleasure, reveling in the freshness of white sanded walls, a leaf-green all-over carpet, rose, gray and white wide striped silk showing faint lines of green at the windows and as a covering for a stool and a pillow, a white flounced bedspread on the beautifully carved mahogany four-post, a delicately proportioned tallboy, a Colonial desk with rose and green fittings, rose shades on the wall sconces.

### Another Decoration Scheme

Or you strike an entirely different note, though equally charming, against the white walls: that of furniture painted a soft maple yellow and decorated with an occasional diminutive basket of posies in orange, old yellow, wood brown and black. At the windows you hang short curtains startlingly patterned in brown and white; on the floor you lay a rug of black and wood brown; and then such joyous notes of pure yellow and orange as you may indulge in; yellow bowls that catch the sun, orange candles scarcely needing their lighted tips to shed brightness in dark places,

clumps of sunny things in jars and vases. A happy little room, indeed, at the top of the house!

### A Nursery Under the Eaves

And what a free and sunny place a little children is the garret glorified! you are plentifully supplied with living rooms and guest-rooms below stairs, and are yet sighing for the convenience of a nursery, plan for this room up under your eaves. With casement windows looking out over sill boxes of growing flowers, fresh dotted Swiss curtains and oyster-tinted walls, you may have superbly painted furniture as never before delighted the hearts of children. Try supping your young hopefuls at huge bowls of bread and milk set out on a drop-leaf table done in interlocking blue, with quaint Windsor high chairs to match, and they'll clamor for more. Try child-size overstuffed chairs upholstered in old pink on which dispend ducklings grave and gay, and your children will contentedly play the hour away in their room on the top of the world. Their toys may be pure colored blocks and their balloons, against the pale neutral background the walls the bright tones will be happily harmonious.

Really very little furniture is needed in a nursery. If it is also the sleeping room, the cribs or beds; then a table, so, the chairs, and a chest or small table for the stowing away of tiny garments, and built-in low shelves and cupboards for toys and books. Plenty of these keeping places, for the room loses all its charm if it is cluttered and the children a large factor in the training if it is not made easy for them to put away their things in the proper places.

## Color Transition Between Rooms

(Continued from page 48)

room emphasized in plain, rep, velour, or other upholstery material.

It is often permissible slightly to vary the uniform wall scheme by using in the hall a small-patterned light-toned foliage paper with a predominating neutral color which is repeated on the walls of the adjacent rooms, taking the accessory colors for these rooms from other hues which appear in the foliage paper.

### A Cottage Scheme

Several of these general principles are charmingly carried out in the cottage illustrated by the color plans, where the hall opens into rooms on opposite sides. A hall paper with cream ground shows foliage in tints of fawn, with touches of light sage green and pale mulberry, and the rug shows a blending of fawn and brown. The walls of both rooms are done in fawn, with woodwork and ceiling a little lighter.

In the little north parlor a small-patterned Oriental rug shows tones of deep, grayed mulberry which harmonize with the mahogany gate-legged table and Windsor chairs. A couple of wicker chairs, enameled to match the woodwork, are cushioned with chintz patterned in tones of mulberry on a cream ground, and at the windows hang simple curtains of pale fawn silk poplin edged with narrow silk fringe in fawn and mulberry. A pottery jar of graceful lines provides a contrasting note of grayish-green and forms the connecting link between the accessory color schemes of this room and the one across the hall.

The cool green found in the foliage paper is carried into the cosy sitting room which faces southwest. The small-patterned rug in sage and light browns

is a good ground for the oak furniture in simple English cottage style, the chairs of which are cushioned in plain green rep. Casement curtains of cream have overdraperies of sage green silk which pleasingly tempers the bright sunlight. A note of mulberry, borrowed from the neighboring room, appears in the figured silk and fringe of the pretty lampshade.

In passing from room to room of this attractive little home one is pleasantly aware of a delightful color transition which has individuality, unity and variety.

While the larger house permits more freedom in the use of color scheme than the compact apartment or cottage the principles of color transition must still be carefully followed. Here, too, the background of uniform color is often best, but variety is gained by using wall coverings of different texture—paint, paper, grasscloth, and paneling. Though different woodwork may be used in the various rooms, the changes should not be abrupt.

### A Scheme in Gray

Another plan shows an interior scheme in which this diversity of texture is carried out in a sequence of restful grays. The hall paper, a hair-stripe in two tones of gray, allows a divergence toward warmer and cooler grays in the rooms on either side. A lighter gray is used for the hall woodwork and ceiling; and for color the rug and rich tapestry cushions of the Jacobean chairs show dull greens and blues on black.

In the library a grasscloth of cool lichen gray tones in beautifully with the oak paneling stained several shades darker, and with the still darker oak

(Continued on page 64)





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## Color Transition Between Rooms

(Continued from page 62)

furniture of modified Italian style covered with Florentine mohair of reseda green. A deeper, grayer reseda rug of soft pile nearly covers the floor, and on the table a scarf of green and dull terra cotta provides the needed complementary touch.

The plain, light warm gray paper of the living room, from which this view is taken, and the deeper gray of the large rug make a delightful ground for the accessory color, Holland blue. The plainness of this ground is relieved by figured window drapery, an English block print linen of formal character in which the predominant blue is enriched by minor notes of dull green and terra cotta. The linen is further employed as a slip cover for a fireside chair, while a two-toned striped blue fabric is used to cover three pieces of the Georgian furniture, a Sheraton sofa and two chairs.

The uniformity of background color is thus interestingly varied by the textural difference of the grasscloth and the delicate play of tone in the finely striped hall paper. An harmonious transition between the accessory colors is effected by the intermingling of both in the furnishings of the hall, and the placing of the rugs in the doorways further helps to unite hall and rooms.

### The Hall as a Center

Even where a hall is spacious enough to receive a treatment similar to that of a separate room, there must still exist a definite relation between the decorative schemes of such a hall and the rooms into which it may lead. Though different wall colors may well be used, they should focus in the decorative scheme of the hall. For this reason a scenic or rich verdure tapestry paper is advisable, as offering cues for a group of well-blended schemes. The plan illustrates a hallway of this type, which on one side opens into a full-length living room and on the other into a reception and a dining room. In this interior of generous dimensions and unusually good lighting it was found best to evolve a decorative plan in deeper and warmer colors.

The handsome scenic paper used below the stairway is designed in foliage with here and there a suggestion of rich blue, and sufficient taupe soft gray in the shadows and highlights to warrant the use of these lovely neutral tones on the walls of the other rooms. A taupe-and-green striped fabric covers the Empire sofa; the double faced velour portieres are deep taupe on the hall side and faced with the accessory colors of the adjoining room.

### In the Other Rooms

On coming into the hall one enters at the right a small, formal reception room with a paper of exquisite delicately embossed in Adam motif perfect background for hangings and upholstery fabrics in soft amaranth. A deeper note of this lovely color brought out in a Persian rug; and furniture of Adam design completes the charming room.

The paper used in the long living room across the hall has a quiet pattern in two shades of taupe, a restful tone to live with; and this, with a carpet of deeper taupe, is a good foundation for a judicious scheme in Oriental hues, emphasis being laid on a rich wine color which blends with the mahogany woodwork and Georgian furniture.

Dull blue and taupe, with a touch of old gold, impart a quiet elegance to the dining room, where, above brown mahogany paneling is hung a dull blue grasscloth with just a glint of gold where the light strikes it. A Feragh rug of blue and camel's hair carries along the theme, which is furthered by window hangings of heavy ribbed taupe silk and portieres of blue-and-gold cut-pile velour—the whole a responsive setting for a Hepplewhite suite of gracious and dignified line.

In any home, large or small, simple or elegant, where, consciously or unconsciously one feels the harmonious relation between hall and rooms, study of the separate color schemes will always reveal the fact that in the working out of the whole there has been close observance of the fundamental principles of color transition.

## The Paint Finish of Walls

(Continued from page 42)

least 3½" long. This brush should not be used until the paint has been allowed to stand long enough to retain the stipple mark or "corn." The length of time necessary for fresh paint to reach the stippling condition varies with the brand of paint used.

The flatter the paint, the quicker it normally dries, and paints of this character are usually ready for stippling immediately upon application. Usually the paint is brushed on by one person and stippled by another, as quick follow-up work is required.

The more oil contained in the paint, the longer it will be necessary to allow it to stand before beginning to stipple. For instance, the average oil paint can be allowed to stand thirty to fifty minutes, depending on drying conditions, before the stippler is used. If stippled sooner than this, the paint levels up and will not retain the figure.

### Other Figure Treatments

Wall treatments different from straight stippling compel the preparation of other tools. These can be best and easily prepared at home as needed.

A figured stippling, or one that resembles blotches of color on the walls, is easily secured by patting the paint with a sponge.

The figure that looks like a series of

criss-cross dashes is usually secured by the use of a matted cloth which has been dipped in boiled linseed oil the night before, crushed up in the hand and allowed to dry in this matted condition. Then it is used as a "pounce" for producing the figure.

More intricate patterns may be secured through experiment; for instance, having two colors on the walls and blending them together with the tool that produces the desired figure. Several years ago a blend of blue and silver was very much in vogue for dining room walls, and it is indeed beautiful.

Mottled or clouded effects are secured by applying thick blotches of the color at various places on the wall with an ordinary paint brush, then working the color out. In this working-out process some decorators prefer to use ordinary cotton waste. Light and dark effects are secured by the thickness or thinness of the paint at different places on the wall surface.

If you desire to try out various blends and figures it is better to make your experiments on heavy white paper or light-weight cardboard. This will save messing up the wall, and at the same time will give you an idea as to the length of time necessary to allow your particular brand of wall paint to dry before stippling or figuring it.

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## Composition of Haviland China

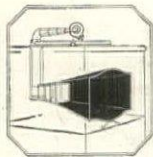
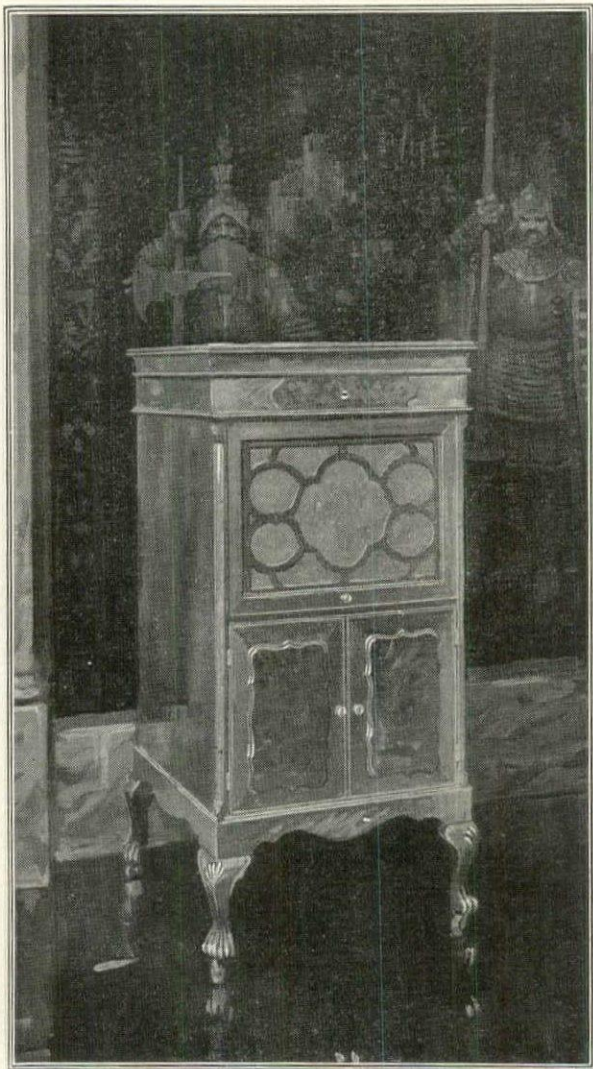
The body of Haviland china is composed of 50% alumina and 50% feldspar rock, and the glaze is *pure* feldspar rock. ——— Body and glaze are fired together and both are vitrified at a temperature of 1800 degrees Centigrade - or 3280 degrees Fahrenheit.

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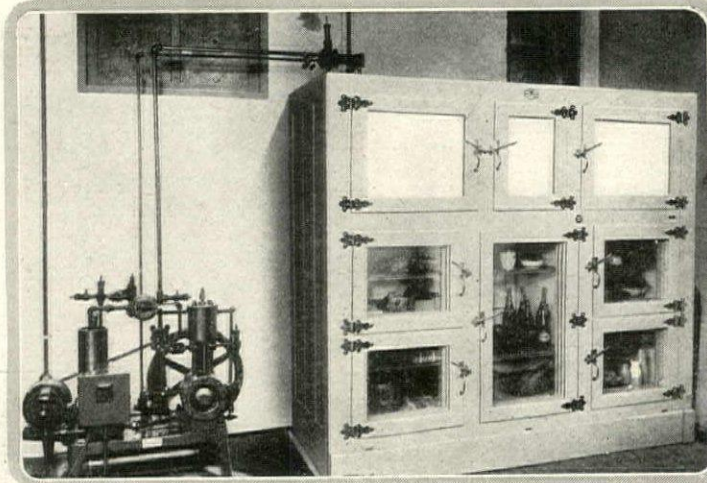
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Where the ice box is in the cellar the machinery can be installed close by. The condensing machinery is connected with the cooling coils in the freezing tank. Courtesy of the McClellan Refrigerating Machine Co.

## Refrigeration at Home

(Continued from page 59)

was resorted to. All these were poor expedients and soon gave way to the ice box stocked with ice harvested from rivers, mill ponds and streams. The ice boxes were a great improvement but families often kept their ice boxes long beyond the limit of good service. Ice boxes must be well insulated and well stocked with ice in order to preserve a proper cooling of their contents.

Artificial refrigeration has been one of the greatest inventions of our day. Through its agency enormous quantities of food are transported to remote parts and kept fresh in storage for indefinite lengths of time. How to apply this principle of refrigeration to a small compact machine suitable for households has been in the minds of inventors for years. Much time and money have been spent on efforts to produce such a machine.

Refrigeration is generally defined as a process of cooling, but since cold is but the absence of heat, and dryness is absence of moisture, refrigeration may be more accurately defined as the process of extracting heat. Heat is the real entity and when once fortified within the walls of matter it is able to resist the most strenuous efforts to dislodge it and therefore it must be decoyed into leaving the substance from choice. Heat can be best coaxed out of a substance by placing near it another substance materially lower in temperature under which condition its tendency is to flow from the substance of higher temperature to that of lower temperature. A tumbler of sulphur dioxide or liquid ammonia will boil violently just standing on a table, but you may say that no heat is being applied. That is where you are wrong—the surrounding air is supplying the heat.

Certain of the small unit systems us-

ing sulphur dioxide or ethyl chloride refrigerant follow this cycle:

(1) Some liquids boil at extremely low temperatures, as for instance sulphur dioxide at 14° and ammonia 27° below zero. Allow the former to boil in copper coils in the brine tank by the heat of the surrounding brine and produce the desired cold for freezing and ice making.

(2) Compress the gas thus produced to a high pressure and temperature by means of a gas compressor operated by an electric motor.

(3) Chill the heated high pressure by means of water coils in the condenser converting it back into liquid form.

Many other details must be worked out by skilful engineers so that the machine will properly function. When the temperature inside the box reached the desired low degree, it is unnecessary to run the compressor longer and it must be automatically stopped and water, motor and current shut off, thereby preventing waste; conversely, when the temperature reaches the predetermined upper limit the machinery must be automatically started. In addition to this, a magic little valve must be provided which will control the gas until it is properly converted into liquid, and will then automatically let out just enough of the latter from time to time to keep the boiler in the brine tank supplied.

These details are simple enough in theory but to make them absolutely dependable, fool-proof and quite satisfactory has been the bane of the engineer's existence for many years. These new appliances for the home must work not only in the laboratory under skillful hands but under all sorts and kinds of conditions, and with little care or attention on the part of the housewife.

## A Characteristic American Dog

(Continued from page 55)

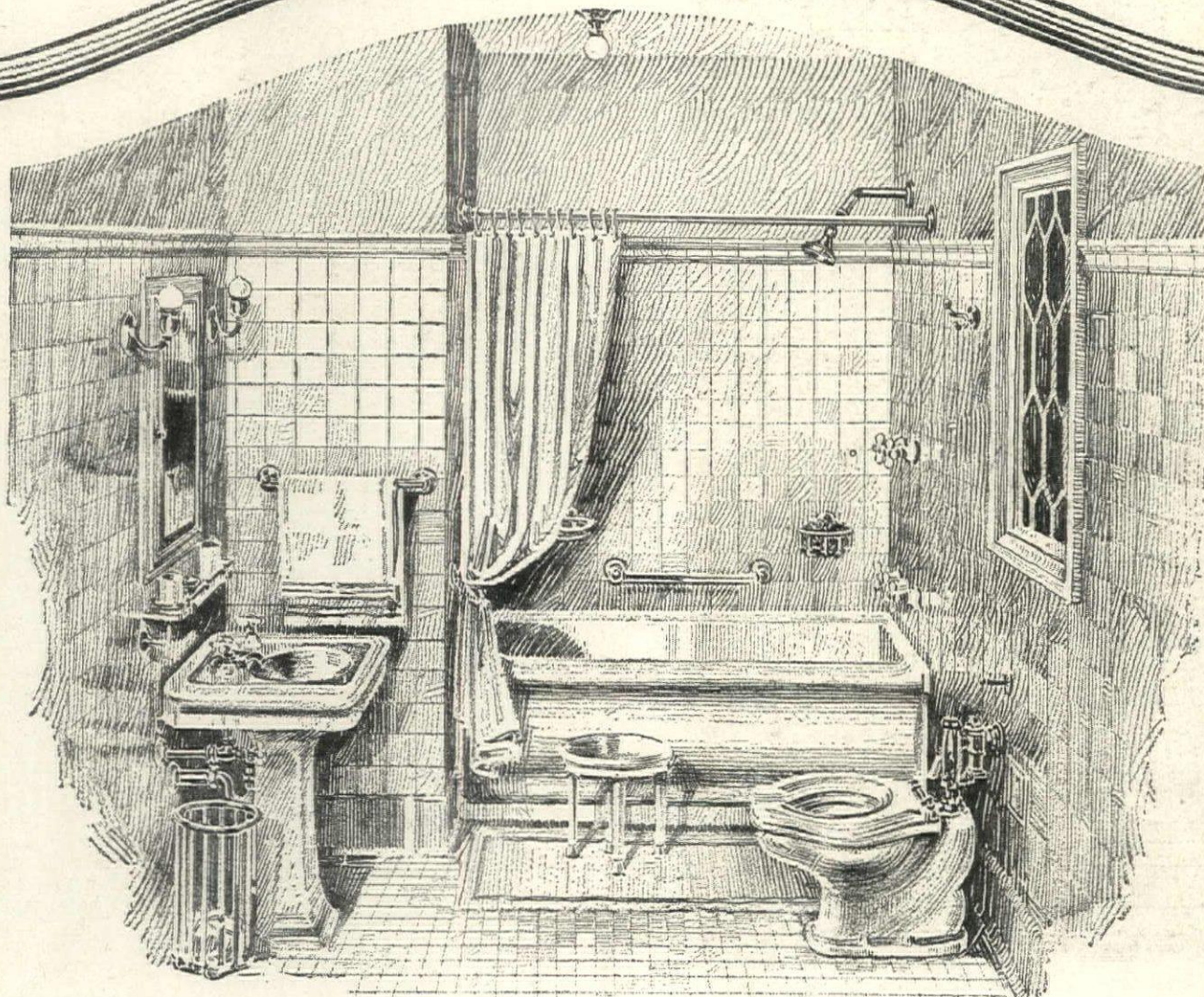
ject to distemper as many other breeds, but have to be fed carefully, and if a simple diet is strictly followed, the road is easy. Dog biscuits, varied by meat (beef), thoroughly boiled green vegetables and rice given twice a day is a healthy diet and will keep a dog in excellent condition.

From long experience with the Boston terrier, I have come to the conclusion that "when a feller needs a friend" this is the dog he should turn to. He will find a dog sensitive to kindness and affectionate to a degree—in fact, this is his most salient characteristic. He will find a friend faithful, steadfast and with

a sense of humor. An adaptable dog always ready to romp or reminisce quietly before the fire, never quite asleep but with one eye on his master, ever quivering, alert to anticipate and follow in with his every mood.

Those people who like dogs "in the places" are no fit companions for the Boston terrier. Only is the man or woman worthy to have him for a friend who will honestly pay their debt to him. This debt is much more than mere material things of life. Be sure you are worthy to pay it, for it is a debt of understanding and love, and the gift of the heart.





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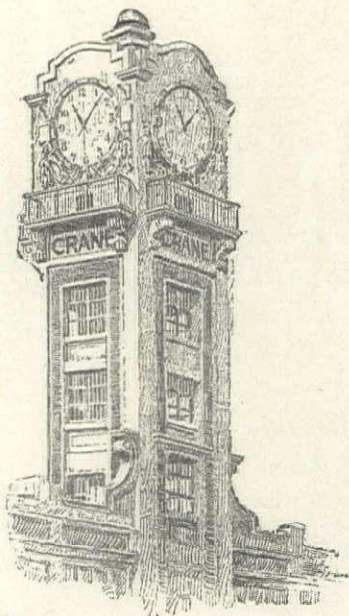
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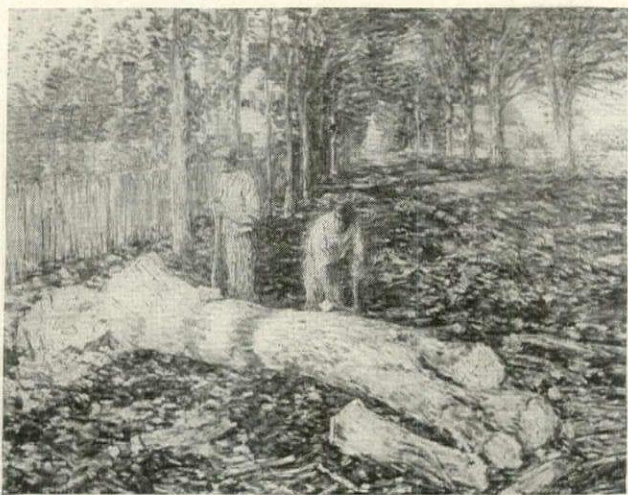
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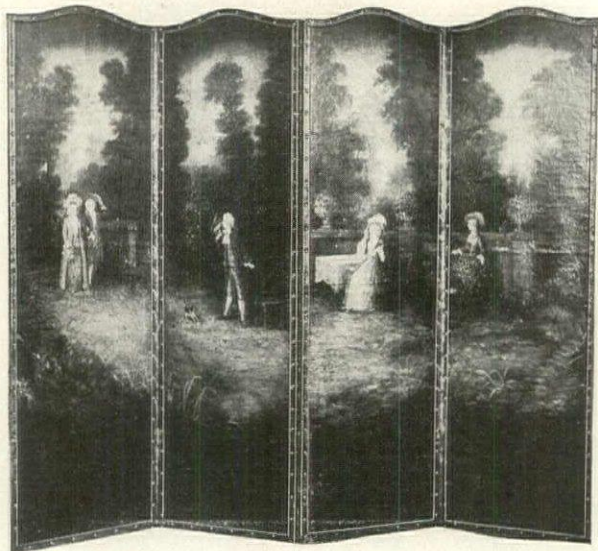
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This frame has Baroque architectural motifs. The characteristic pillars, however, are missing

## Period Styles in Picture Frames

(Continued from page 33)

moldings with gadrooning, fluting, beading, foliated scrolls and other motifs, immediately surrounding the picture. The tops and bottoms were adorned with shaped crestings and aprons, while at the sides were sometimes pillars or pilasters or, perhaps, grotesques, such as one often sees on the carved cassoni or cabinets of the period. The shaped crestings, which were very imposing, also exhibited human figures, cherubs, masques, grotesques or cartouches supported by scrolls or foliage. The shaped base ornaments or aprons likewise displayed the same motifs, somewhat differently disposed. Not infrequently, also, fruit or flowers in bold relief formed the dominant decoration. Frames of this type were commonly carved boldly in walnut, although at times colors and gilt also were introduced.

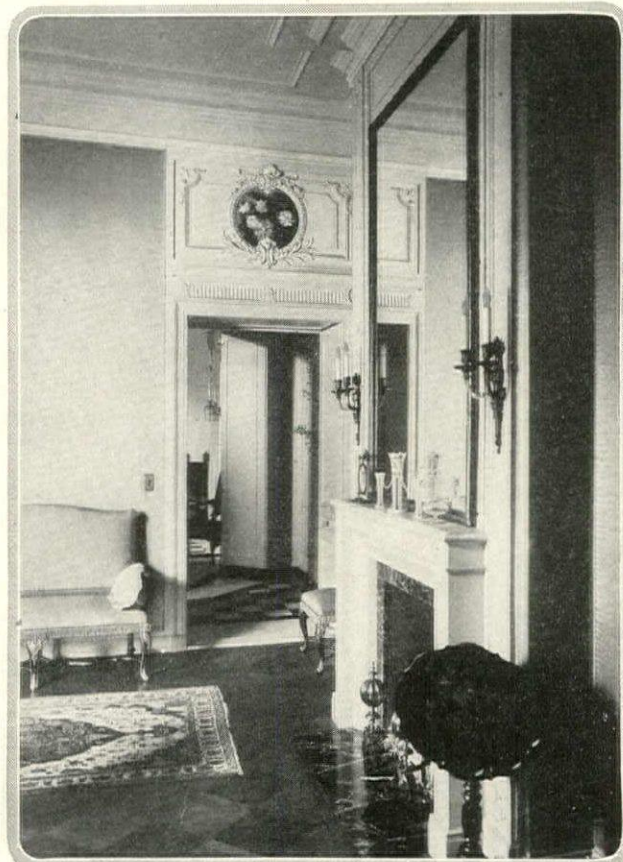
A third favorite type of Renaissance frame had exceedingly simple moldings of low relief, with a broad flat space between the outer and inner edges. This was usually devoted to polychrome and gilt decoration, or else was painted a solid color and relieved by touches of a contrasting color on the adjacent narrow members of the moldings at each side.

Still a fourth type, wholly gilt, consisted in almost its entire width of heavy pierced leafage, whose modeled

carving and composition were graceful and balanced. Florence was especially noted for the excellence of design and workmanship in the frame of this style produced there.

(2) The fixed architectural frame of the Renaissance were not, of course, nearly so numerous as the movable frames. Even in Italy, the home of painting, they were not as numerous as one might have fancied, because of the common practice of wholly or partially covering the walls with frescoes. Wherever in Italy, Spain, France or England, wherever the architectural frame occurred, it is well worthy of our close scrutiny. Especially is this the case with reference to the elaborate stucco or plaster frames devised to enclose mural paintings. Also of interest are the architecturally designed enclosures for paintings and reliefs at such points of focal interest as chimney-pieces and overdoor decorations. Of the former, admirable examples occur in the upper wall panels of the Gallery of Francis at Fontainebleau and, in slightly different vein, in some of the old Italian palaces where broad paneled moldings, stucco pilasters, enriched with floral and arabesque motifs, framed large pictures as a part of the decorative scheme. Of the latter,

(Continued on page 70)



Neo-Classical influence is shown in this Louis-Seize carved over-door panel. William Chester Chase, architect





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Early 14th Century Italian Madonna in Gothic gilt frame



The Gothic frame of this painting is attached to the picture

## Period Styles in Picture Frames

(Continued from page 68)

especially notable instance occurs in the Hall of Saint Louis, at Fontainebleau, where the chimney-piece frame of heavily and close molded bands of fruits and flowers encloses a relief of the royal saint on horseback. Nor must we forget the triptych-like structures sometimes attached to walls, particularly in connection with niches, in many old Italian rooms.

Baroque. (1) The Baroque style emerged gradually, of course, from the Renaissance background, but Baroque forms in frames, as in all else, soon came to wear a distinctly typical character. We are apt to forget how much of the distinctive character of any period depends upon the contour and distribution of the moldings. In studying frames, in which moldings necessarily play so conspicuous a part, this fact is strongly brought before us. The most characteristic types of movable Baroque frames echoed the bold, swelling, curving lines dominant in the architecture and furni-

ture which represent the period. There was the frame with straight outer and inner edges and the broad surface between, either flat or slightly convex, covered with small convex rippling or wavings, generally in the natural walnut or else painted black. Often times there was a narrow gold filling next to the picture. Another characteristic Baroque frame, polychrome and gilt or wholly gilt, had a broad flat surface between the outer and the inner moldings—in this respect it was much like the Renaissance type previously mentioned. On this surface were either masses of boldly modeled foliage at intervals and at the angles, or else, a circular bar with heavy twined foliage at intervals. There was also the form designed in purely architectural vein with pillars at the sides and pediment at the top, differing, however, from the corresponding Renaissance frame in that the details clearly belonged to the Baroque genius. It might be either

(Continued on page 72)

## VAN WINSUM & WEYMER



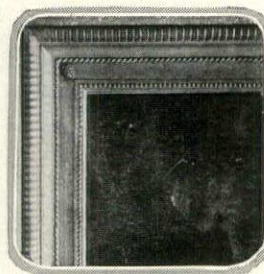
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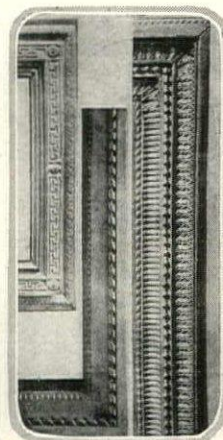
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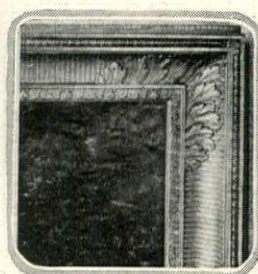
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Section of characteristic gilt Neo-Classic frame



Sections of Louis Seize frame moldings



Section of Neo-Classic frame with flutings



Florentine Renaissance frame with restrained moldings and broad surfaces in blue and gold. Courtesy of Rosenbach Galleries



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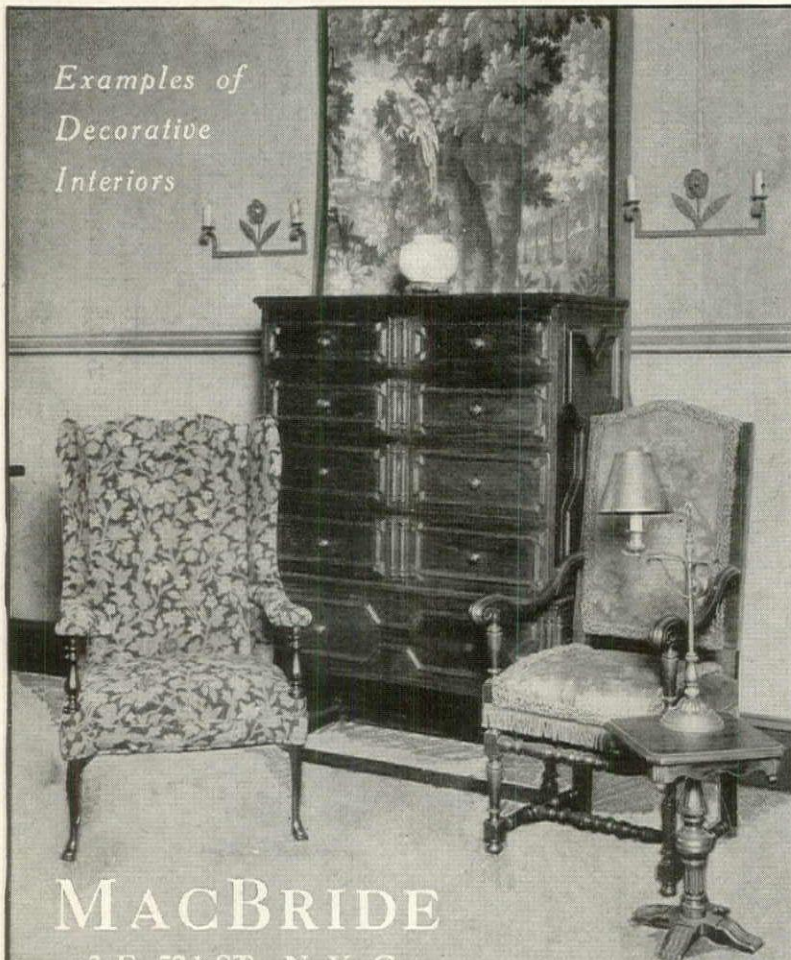
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## Period Styles in Picture Frames

(Continued from page 70)

of walnut or else painted and gilt.

Still another typical Baroque frame had for its main member, a convex ovolo molding, whose high projection threw the picture somewhat forward from the wall. It might or might not have a shaped top or a semi-circular cresting. Other frames, again, displayed a bold bolection molding as the chief feature, the highest projection of the molding being sometimes nearest the picture. Such frames occurred both in the natural wood and also were painted or painted and parcel gilt. A variant from this type was the gilt frame of bolection profile but covered with low-relief foliated carving. The practice of raising the plane of the picture and thus setting it slightly forward from the wall was a Baroque habit. Besides the types of frames enumerated, there were some frames whose contour consisted of a combination of interrupted curves.

(2) Fixed architectural Baroque frames exhibited as great variety as the contemporary movable frames and occurred in positions similar to the corresponding Renaissance types. In France and Italy especially, stucco frames for large wall spaces displayed the same bold rotund projections seen in so many of the movable frames. Bands or ropes of fruits, flowers and pulpy imbricated foliage enclosed the picture panels, as exemplified in the Salon Louis Treize at Fontainebleau; and sometimes there was also an accompaniment of heavy pediments, cartouches and scrolls. For chimney-pieces and overdoors, the cartouche with attendant heavy scrolls, figured large. There were likewise vigorous bolection moldings with shaped panel heads, as in the chimney-piece of the Hall of Hercules at Versailles.

In England, wood was used almost altogether, and the chimney-piece and overdoor frames in the manner of Grinling Gibbons and his school are too well known to need further comment. Here was the prevalence of the same rotund molding projections and the sturdy architectural details that entered into chimney-piece frame compositions and continued through the early Georgian era.

### The Rococo Period

Rococo. (1) The Rococo episode gave rise to numerous movable frame forms in Italy, France and Spain, but the caprices of style were so varied that it is impossible to point out characteristic types. Furthermore, the reigning style of decoration discounted pictures, as such, and treated them mainly as mere decoration; consequently they were commonly empaneled. The characteristics most differentiating the movable Rococo frames from those of the Baroque period were the elimination of rotund molding projections along with other robust dimensions and the frequent redundancy of decorative details, usually in gilt. In England the Rococo influence was never preponderant and the only notable products in this vein were Chippendale's mirror frames.

(2) The fixed architectural frames for wall spaces, overdoors and chimney-pieces coincided with the paneling motifs in shape, and the moldings and other decorative details were wholly subordinated to the exigencies of the individual scheme, with its customary lightness and flattening of projection.

Neo-Classic. (1) In contrast to the robust convexity and the insistent rotundity everywhere prevalent under the Baroque influence, the movable frames of the Neo-Classic period displayed a marked tendency towards concavity or towards flatness, towards great refinement of proportion, and towards elegant delicacy of detail. Wood in its natural colors was no longer in favor and frames were, for the most part, gilt, although some were painted with

perhaps a gilt fillet next the picture. An influence of the Rococo period remained in the generally light frames.

There were oval, round or octagonal gilt frames with a concave cyma molding, the outer arris being the highest projection; or rectangular frames with round or oval openings. Also gilt Florentine frames still retained their pierced foliage carving, but were lighter in structure than those of earlier date. Gilt frames of low-profiled molding sometimes had shallow horizontal flutings, and at the top and upper corner pendent bell-flower swags and drooping an urn, or knotted ribbons. There were frames with a shallow gilt cyma molding and the edge of the glass over the print painted black with a narrow gilt line; plain, or nearly plain, flat frame and black frames with a shallow cyma mold and a narrow gilt molding next the picture; and, besides these, sundry kindred types, all distinguished, however, by restraint for it was not until the Empire style was fully launched that ponderous and insistent contour again came into evidence.

### Fixed Frames

(2) The fixed architectural frame had as much or more diversity of interpretation. There were oval or circular shapes, embellished with delicate leafage or floral sprays, and confine within rectangular spaces; oval or round frames of imbricated laurel, looped up by ribbons; fluted octagons supported by griffins and surmounted by urns and pendent bell-flowers; empaneled rectangular boundaries of beaded molding chimney-piece structures, with a ground of carved wood or compo wrought with low-relief arabesques or bell-flowers and other Neo-Classic "properties" to enclose a circular, oval or rectangular picture; and many similar conceits.

Unless we deduce from the foregoing survey of frame development some concrete lessons directly applicable to our own present requirements, we shall have spent our time for nothing more than mere archaeological diversion. We have to be sure, seen that frames, both movable and fixed, kept even pace in stylistic evolution with contemporary decorative trend. But there is something more than that.

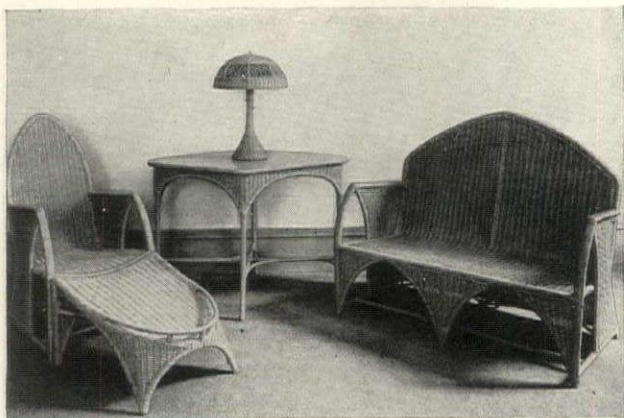
We should fully realize that in dealing with frames in relation to their environment the four cardinal factors to be taken into account are

- (1) the shape of the frame;
- (2) the profile of moldings and frame projection, which determine scale;
- (3) material and color; and
- (4) the decorative motifs.

### Harmony Essential

We should see, also, that to ensure success in frame selection we must have congruity of scale and line. In other words, it is necessary to have harmony—either harmony by analogy or harmony by contrast (to borrow term from color phraseology)—and to avoid conflict. To illustrate, if the woodwork of a room is characterized by bold convex Baroque contours and molding of rotund profile, and if the furniture of that room displays the swelling curve and substantial proportions of the corresponding Queen Anne style, Neo-Classic frames of low projection, light structure and minute detail will be manifestly out of place. Their presence would create conflict of both scale and line. They have practically nothing in common to create a bond. From this cue other cases will readily suggest themselves to show what impropriety to avoid, without being slaves to purism, and also what large liberties of adaptation may legitimately and appropriately be used.





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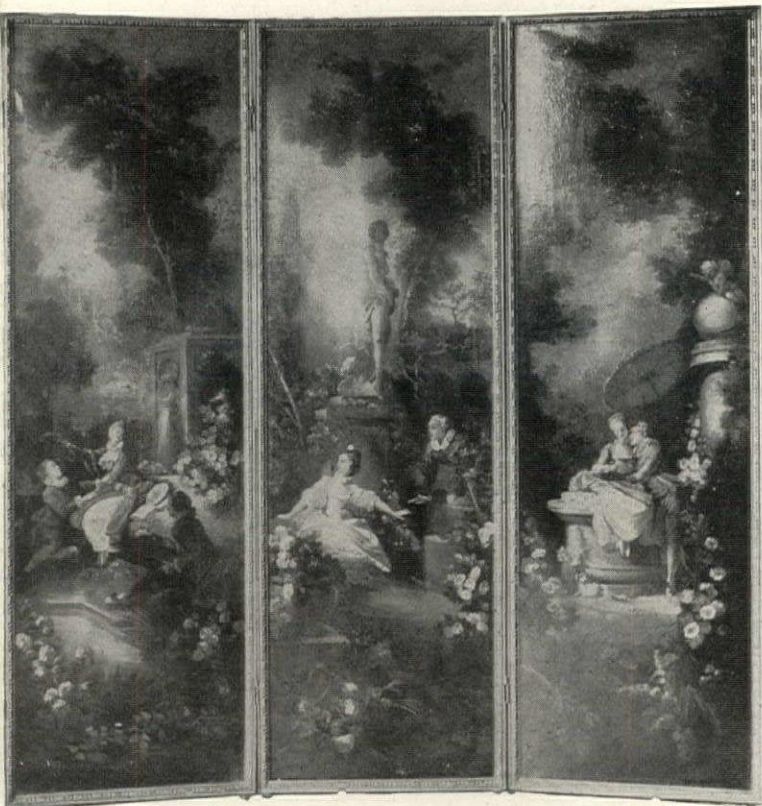
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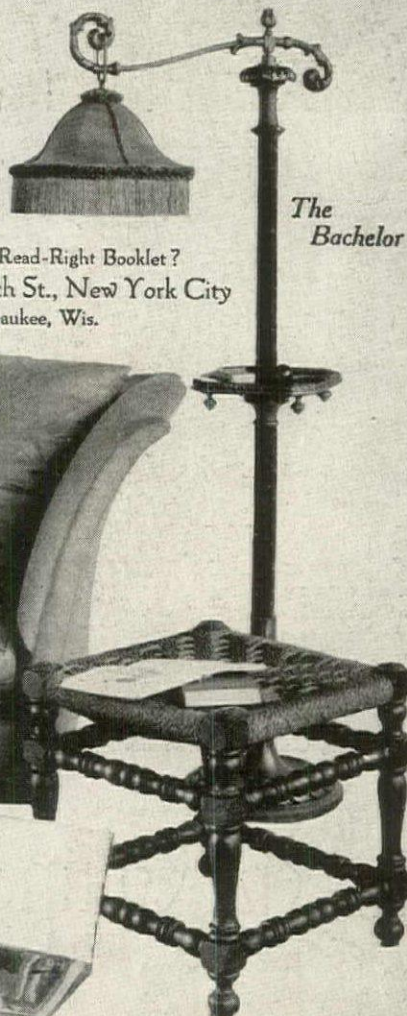
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## When to Use Curtains and Shades

(Continued from page 37)

In the use of curtains and shades all things have their place, but we must discriminate and determine with sanity where that place may be. We must recognize that fact, which is too often forgotten, that there are windows that ought not to be shaded nor curtained. If we are going to adopt a working rationale to guide us in the matter of shades and curtains we should heed these considerations:

(1) Study the architectural nature of the window and see what it requires.

(2) If it really needs shading, but is physically unsuited to roller shades, make hangings or curtains perform that function.

(3) Do not let window appointments interfere with the primary purpose of the window—the admission of light and air.

(4) Do not be a slave to the blind obsession for uniformity. Deal with each window according to its own in-

dividual needs, and if several windows in a room invite or admit of different treatment from the other windows in the same room, do not hesitate to follow the lead of a direct simplicity and sanity.

(5) Light, and plenty of it, is normal; do not fear to let it in. Do not forget that it is one of our common American failings to cry out for plenty of large windows and then proceed to block them up.

(6) Beware of loading any window with a terrifying complexity of appointments unless it be so ugly that it requires all the disguise that human ingenuity can contrive. And even then be careful what you do.

(7) Conformable to the foregoing memoranda, see what a window really needs and in supplying the needs keep an open mind, be suspicious of and question convention, and remember the value of restraint.

## Beginning With Bohemian Glass

(Continued from page 27)

upon the local German glass—of this last, indeed, practically nothing is known. It would seem that it was not until the 16th Century was well advanced that any attempt was made in Germany to compete with the Venetian *cristallo*. Like the mediæval glass of France and England, the earlier German glass was doubtless a mere household ware, of all descriptions the least likely to be preserved."

### Italian Influence in Germany

This Italian influence naturally exerted itself first and most strongly on the glass of Southern Germany. By 1531 Nuremberg was granting a subsidy to promote glassmaking after the Venetian methods, Augustin Hirschvogel having, perhaps, brought back from Murano the secrets of the Venetian craftsmen. Thence onward glassmaking in the northern countries developed rapidly.

It was then that the workers began to experiment with colored glass. The pure crystalline glass was desired in red hues free from flaws. The German artists finally came to employ gold and copper in its manufacture. Says Dillon "Ruby glass was a most remarkable production; though it might have been produced in ancient days, it was certainly reinvented and brought to perfection by Kunckel, 1679. . . . He never left full directions for making ruby glass, but affirmed that he could produce it without gold. It is now known that a perfect ruby color can be got with copper, but the manipulation is difficult and the result uncertain, a little more or less exposure to heat producing different tints."

Ruby has been a prized color in engraved Bohemian glass, one that, with the claret-color, we have come immediately to associate with the name. The first half of the 18th Century was the flourishing period for glass in Bohemia (and in Silesia as well). The towns of Haida and of Steinschoenau rose to great importance in glass production.

Under the patronage of Count Kinsky the manufacture of Bohemian glass increased and became an extremely valuable article of commerce, being exported to Spain, Portugal and even to the Indies. It even supplanted the glass of Venice in the Levant, although the Venetian glass held its own against German glass in the main.

From Sandart we learn something of the art of engraving or cutting glass.

He tells us in his *Deutsche Academie* (published in 1675) that during the reign of the Emperor Rudolph II, the art of cutting glass was rediscovered and made public by Caspar Lehmann, gem-engraver and glass-cutter to the Emperor, who richly rewarded him for this in the year 1609, at Prague. Sandart also tells us of George Schwanhart the elder, who learned glass-cutting from Lehmann, who bequeathed to him his secrets and his privileges upon his death, 1622. So skilful a glass-cutter did he become that he in turn received court favor up to his death in 1667, after which the imperial patronage was continued to Schwanhart's sons, George the younger and Henry. Henry Schwanhart was credited with the discovery of an acid "of such a nature that the hardest crystalline glass yields to it, and like metal and stone, suffers itself to be corroded and eaten into."

This was about the year 1670. There soon appeared numerous skilful glass-cutters, Herman Schwinger and others, and as a consequence improvements in the Bohemian glass were demanded until it was soon recognized as the best production in Europe, so esteemed, in fact, that Giuseppe Briati of Murano spent three years in Bohemian glass-factories disguised as a porter, learning the secrets which he carried back to Venice, receiving a patent in 1736 for making glass after the Bohemian fashion. Henry Schwanhart's three sisters, Sophia, Maria and Suzanna are said to have learned glass-cutting, applying themselves to decorating the glass pieces with flowers and other ornaments and being especially skilled in the calligraphic decoration so fashionable at that period.

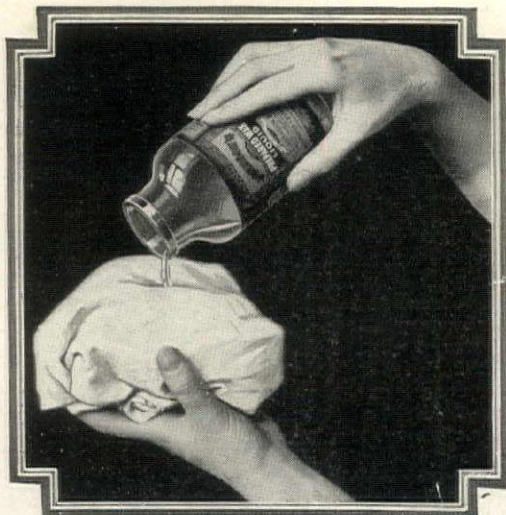
### Glass Cutting Machinery

As to the improvements in glass-cutting machinery claimed for the Schwanharts, we cannot determine exactly what these were. In artistic and delicate work, the glass was pressed against the edge of a minute revolving copper wheel, and thus was its pattern cut into or engraved. With coarser work the glass was ground down on a larger iron wheel, was then smoothed at a stone wheel and finally polished by a revolving disc of wood, abrasives being used with each of these wheels at the various stages of the process. While the engraved glass is most clearly associated in our minds with the products

(Continued on page 76)



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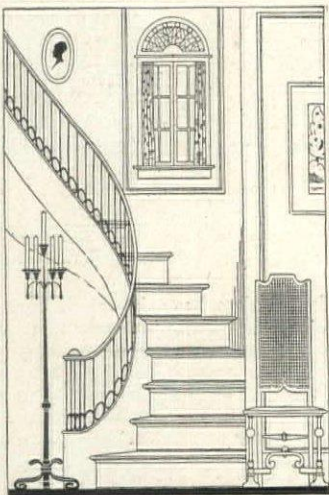
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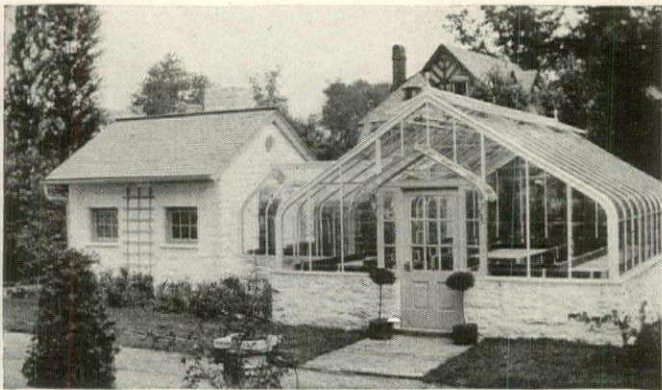
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Pass, therefore, not to-day in vain  
For it will never come again."

—Omar Khayyam



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## Beginning With Bohemian Glass

(Continued from page 74)

of Bohemia, equally fine work of the sort was produced by the glass-cutters of Nuremberg and of Regensburg.

### The Decadence of Cutting

In the beginning of the 18th Century a decadence in the art of cutting glass took place. After the separation of Silesia from Bohemia, the glass-industry suffered from the regulations of the Prussian régime. Johann Kunckel (1638-1702), who, at the time of his death, which occurred in Sweden, was known as Baron Löwenstjern, already referred to as the inventor of ruby-colored glass, was led to his discoveries during his researches upon the transformation of matter. He read Agricola's mention of the "aurum quo Aingitur vitrum rubro colore" and also Antonio Neri's reference to the red tint derived from gold, published in 1612, Englished by Merret in 1662. In his own *Ars Vitrarum Experimentalis*, published in 1679, a work that is merely a German translation of Merret's edition of Neri of some seventeen years earlier, Kunckel does not disclose the secret of his ruby-colored glass. His rival Orschall, in *Sol sine Veste* (1684) gives a hint of the process in a reference to "the ruby color of the glass containing gold." Kunckel's glasses brought high prices in his lifetime. The Bohemian glass workers were not long in obtaining the ruby color secrets as we have seen, either Kunckel's or those resulting from independent researches.

The drinking-mugs, decanters, goblets, bottles, wine sets, bowls, etc., of Bohemian glass vary in color from ruby-red and wine-color to pink, green, blue, amber and white. The gem-like quality of the glass has caused it to be held in high esteem. In the early Victorian period it was exceedingly popular and again it has come into vogue. In the ordinary Bohemian glass the color is obtained by a stain brushed on and fired, although some Bohemian is colored throughout. The finest Bohemian glass

is much heavier and more deeply cut than that is the case with the more ordinary and later pieces. The edges of Bohemian glass are trimmed on the cutter's wheel, a distinguishing feature by imitators whose productions lack the sharper edges of the original glass of quality. While the engraved decoration is mainly intaglio, some of it is occasionally found cut cameo, or in relief. Very lovely are the cut designs in the clearest crystal-like glass, with the undecorated surfaces stained, often combined with the opaque whites. Of course, the ruby-colored Bohemian glass is the sort most sought by collectors and where its character is known it commands high prices. The pure pink Bohemian glass is also much sought for.

The modern Bohemian glass is pure in quality, light and agreeable to the touch, but it lacks the brilliancy of fine French glass and will "yellow" somewhat with time. As the edges are cut, they are more apt to chip than the edges of other European glass.

### The French Supremacy

Until 1837 Bohemia held the monopoly of glass coloring. It was then that M. de Fontenoy and M. Bontemps won the French prizes offered for coloring processes, since when the colored glass of France has taken so high a place in art and commerce. In 1736 Dr. Pococke, who was then travelling in Germany, wrote of Bohemian glass as being "thick and strong, almost as good as English."

Collectors of today who turn their attention to Bohemian glass may be able to pick up some interesting pieces of it, for when it went out of fashion some years ago quantities of it found their way into hands of antiquarians who did not, perhaps, even anticipate that it would "come back" as now it has done. It is said that German manufacturers are planning to flood the market with new Bohemian glass, if the opportunity occurs.

## The High Cost of Rugging

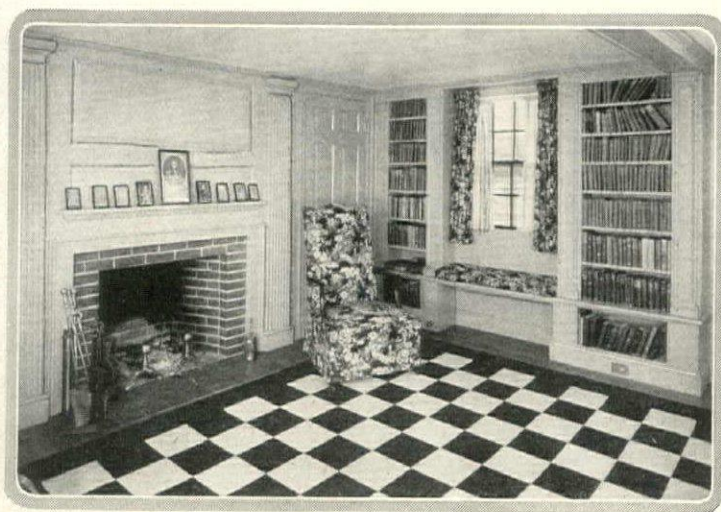
(Continued from page 29)

a few dealers have it, in all sorts of shades and, when put down, with a heavy lining, I know of nothing better in the market. It sets off small rugs admirably, wears well, does not fade, and gives to a room the cheeriness that is always lacking in an uncarpeted floor. Where one has a few small Orientals that look like nothing

at all when put on a bare floor of a large room, use an ingrain carpet as a ground, for it tends to pull the rugs together and "furnish" the room.

A country house morning room or bedroom with an ingrain in blue or green and hooked rugs placed upon it, has a sense of snugness and comfort. A par-

(Continued on page 78)



The marble floor can be approximated by painting black and white squares on the wood or, as in this library, using a rug of large black and white squares. Arthur T. Little, architect



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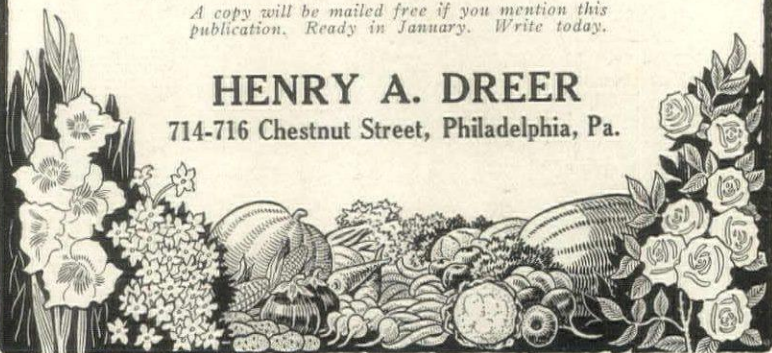
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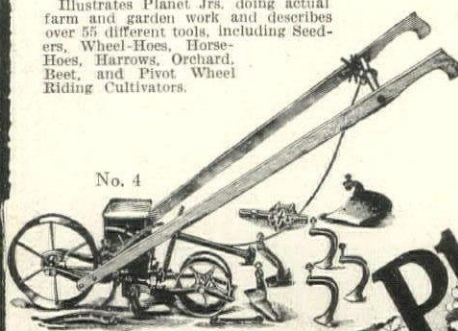
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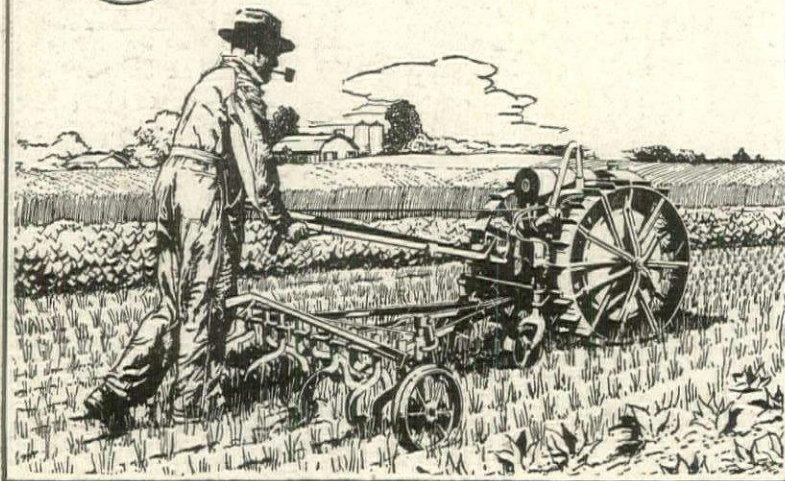
Philadelphia

Detroit

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For a little boudoir where the floor is waxed, use braided rugs, taking the color and perhaps the design from the fabric used at the windows and for upholstery. Agnes Foster Wright, decorator

## The High Cost of Rugging

(Continued from page 76)

ticularly good effect is procured by using a glazed chintz for slip covers and curtains, and having the pattern copied in the hooked rugs. One before the fireplace and one before the sofa are sufficient. A rather fascinating small library could be made by using English crewel worked curtains in shades to harmonize with the book-bindings, and on the floor a warm brown ingrain with one small fur rug, in front of the grate.

### Marbleized Floors

There are many unusual treatments for porch, hall, entrance ways, sun parlors and breakfast rooms, treatments that range from the bizarre to the indulgence of a little try-out of one's own. For nothing is more enchanting than to try out an idea, and be able to put it across with success.

For any of the above places, where the less conventional thing is permissible, try marbleizing wood. In a sun porch paint the floor black. Have it well filled so the surface is perfectly smooth. Then get a good painter to marbleize it. It's best done with a feather and is most amusing to watch. The best combination is black and green, toned to the blue to imitate "verde." The safest way in case the man is not expert is to borrow a good piece of marble and copy it. After the marbleizing process, the surface requires a coat of heavy varnish, which should be renewed at intervals.

Linoleum makes a good surface for marbleizing. A small foyer may be interestingly treated by using two marbleized papers in the wall panels, one laid over the other in a diamond shape. The molding should be painted and a color rubbed into the grooves and the whole surface antiqued, paper and all. The floor is of linoleum marbleized white on which is painted a seven pointed star and border of black. A soft tannish coat is rubbed all over it, then varnish, and then a coat of antiquing, like the walls. The room has been inexpensively done but has a delightful feeling to it. An amusing simple Pompeian group is done on either door panel.

The most popular entrance hall floor

seems to be of black and white marble. This is imitated by an excellent black and cream squared linoleum. The floor also can be painted to reproduce the marble effect. In a small hall, rugs are necessary, but on a large floor a black bear rug should be used to break up the hard surface.

A wood floor can be painted a ground color of tiling and banded off by w lines in the manner of a tiled floor. This is very simple and with an oil rush mat, it gives a satisfactory floor for a sun porch at small expense. Tiles laid in cement make an expensive flooring if you want to imitate this.

### Cement and Rugs

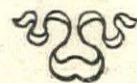
Cement floors can be given the finish of an expensive tile floor if they are marked off with large 9" squares, diamonds, and the bandings are w lines of black. The floor should be waxed.

Fine rugs should not be put over rough cement floor. The backing will soon be cut through, and the rug will be right out. Rush rugs, too, are apt to be ground out. That is one reason to advise the fine cement waxed surface. If the tiling is conspicuous, and the cement of large squares, I do not think the squared rush matting should be used. It gives too criss-cross an effect. A plain oval or a plain oblong is better. These are less expensive also.

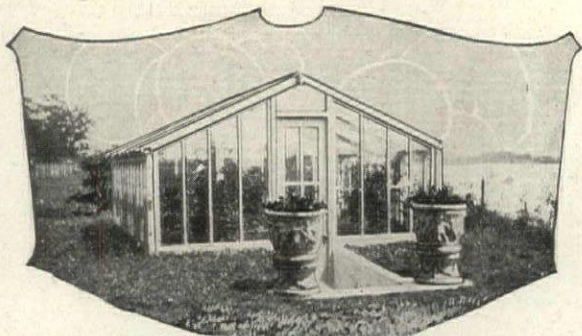
For a porch room a dark stair floor with braided rugs in two or three self tones are excellent. Use one round mat and two oval.

Braided rugs, when not of conglomerate colors, are splendid floor covering if one is lucky enough to have an old lady make them. Pick out a color for the curtain, make up the strips and have them dyed two tones of the same color and one background color, say gray, and two tones of mulberry, taupe and two tones of bright blue. Then get the nice old lady who lives in every country town to bra them, and when the porch is finished they are ready to put down.

You will feel you will have partially solved the problem of the High Cost of Rugging.







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Sunlight Greenhouse  
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are covered with Double-Glass Sash. They are moderately priced, cost little to operate, are built entirely of cypress and glass, and shipped in perfect fitting sections. No skill or experience is required to erect them. Each sash can be taken out at will and used on a hot bed or cold frame.

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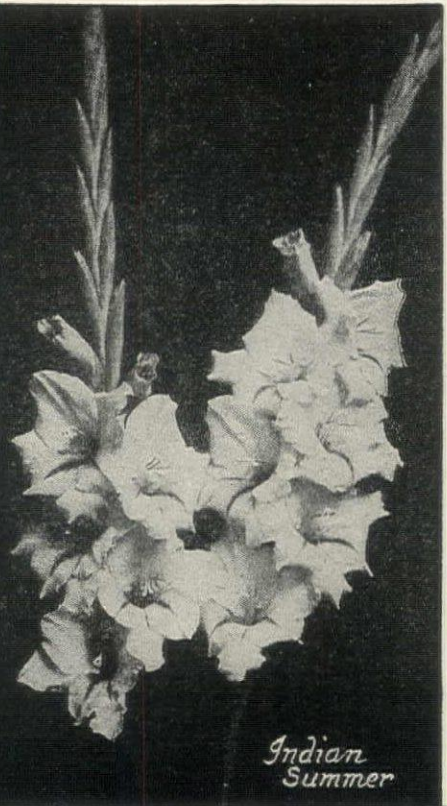
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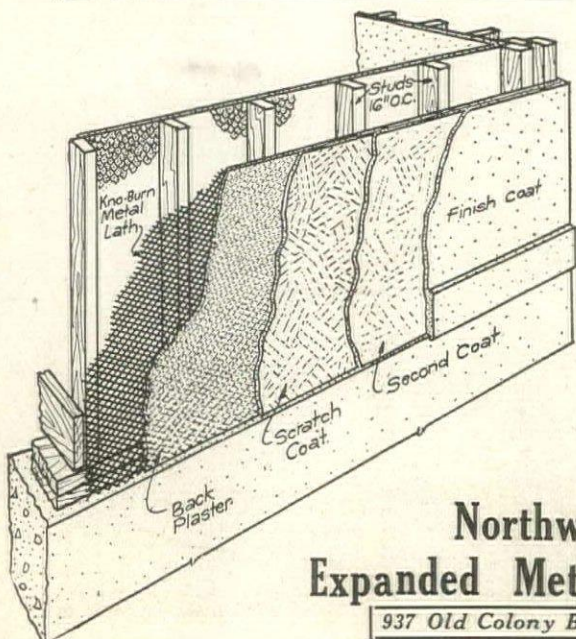
The Metal Lath put an unburnable "heart of steel" in each partition and ceiling. Every wall and ceiling became a veritable Fire Stop. And the additional cost was so moderate.

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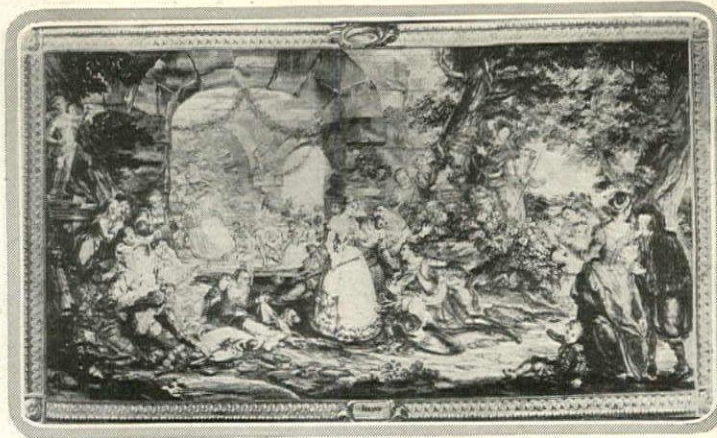


Note the "heart of steel" in this stucco-metal lath wall.

**Northwestern  
Expanded Metal Co.**

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**CHICAGO**



"The Marriage of Angelica and Medor", a Royal Gobelin tapestry after a cartoon by Charles Coypel painted in 1733. Courtesy of Duveen Brothers

## The Place for Tapestries

(Continued from page 41)

ies on the Apocalypse at the cathedral of Anger, made over into blankets for horses. England suffered as well as France, an instance being the cutting up into draperies of the magnificent Gothic Hunting Tapestries at Hardwicke Hall.

It was the French Revolution that started the vandalism. In 1793, at the order of the Assembly, a great number of beautiful tapestries that sinned because they bore emblems of the nobility were burned with zealous formality at the foot of the Tree of Liberty. Others were sold by the State for a pittance and were cut up for various domestic and industrial uses. Four years later the Directory, still having on its hands a lot of tapestries from the palaces of the king and nobles, and being unable to sell them with profit, decided it would be better to burn those that were woven with gold and silver. Accordingly 190 of the most magnificent tapestries ever woven were consigned to the flames. In the ashes were found \$13,000 worth of metal!

Even as late as 1850 tapestries could be bought for one-fiftieth part of their cost now. Since no one desired tapestries, it is no matter of wonder that the making of them almost ceased. Yet despite this eclipse, the famous Gobelins and Aubusson works in France survived, and kept their technical methods and traditions intact, and today are weaving tapestries of a quality too exquisite and refined to be great. The famous looms are in the grip of a sort of academicism that strangles inspiration.

#### Pre-Renaissance Designs

Simply as works of art, leaving out the element of grandeur, the finest tapestries were produced before the Renaissance, and, no matter whether woven in France, Burgundy, Italy, Spain, Germany or England, have come to be known by the general appellation of "Gothic". Texture and design counted for more than fine pictorial gradations, and this was as it should be. When tapestry weaving began to usurp the place of the painter it lost in these primitive and fundamental qualities even though it gained in grandiloquence and magnificence. It is worthy of note here that the new American looms have gone back to the middle ages for their technique and inspiration.

In medieval times tapestries were woven mainly in the seigniorial castles by the women under the personal direction of the wife of the lord. They were not woven for pastime alone, or in the quest of beauty, but as matters of necessity. The feudal castle for warmth and comfort was little better than the

out of doors. The great chambers winter were bitter cold, and were traversed by cruel draughts. Not only were wall hangings necessary for sake of comfort, but it was also necessary to interpose in the great spaces barriers and lanes of textiles, so ranged as to hedge in the heat obtained from the fires. And just as it devolved on the pioneer mothers of America to weave blankets and fashion patchwork quilts for the family's comfort, so devolved on the women of the medieval castle to provide the textiles that were used literally to "clothe the house".

It was the age of romance. In a high tower the lady of the castle waited for the return of her lord from the service of the king, and her attendants, pined for the presence of their husbands and sweethearts, the knights who trailed in his train and fought at his side. Bending over the low frames they wove into their tapestries the loves, and joys and longings and heart-breaks of medieval life. The quaintly designed pictures make the best and truest record of the inner life of those times that survived in literature or in art.

It was a time when story telling by word of mouth and learning confined to the few. Imagination spurred by the tales told by the tapestries, and the change of scene wrought by the servants who folded up one and spread upon the hangings another, was greatly relished. On one day a seignior and his guests might dine at a hunting scene; the next it might be a view of the wars of old Judea, or maybe on the third amidst the heroic and legendary exploits of the Greeks and the Trojans. Thus the tapestry helped to keep alive the culture of ancient world. So greatly was this pictorial element prized that one of the most cherished gifts one feudal lord could make to another would be a set of tapestries, and they were often sent from one castle to another for the pleasure of the hemmed-in occupants.

The designs of the Gothic tapestries, when not original, were usually taken from the illuminated manuscripts of the times, particularly the "Horae", Books of Hours, those caligraphic albums and works of religious devotion now so highly prized by collectors. Hence they reflected the purity of sign of the primitive painters.

#### Raphael's Cartoons

The great change was ushered in by Raphael, master of realism and mate beauty, who produced the cartoons for the famous Acts of the Apostles under Pope Leo X. In the earlier tapestries a dozen or so colors had sufficed

(Continued on page 82)



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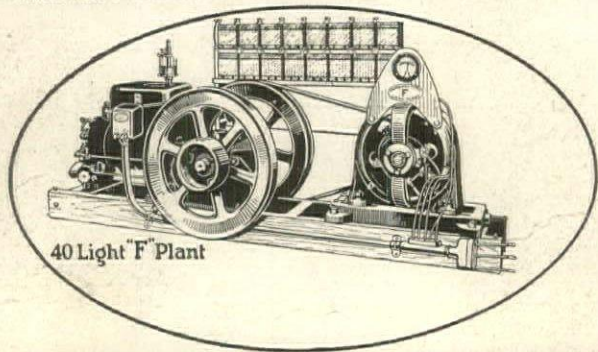


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**Fairbanks, Morse & Co.**  
MANUFACTURERS CHICAGO



40 Light "F" Plant

## The Place for Tapestries

(Continued from page 80)

dyers of the yarns, but with the change to realism and the necessity of reproducing elaborate paintings came the employment of an amazing number of hues and tones. The great Gobelins looms in France are said officially to have used as many as 14,400 tones.

Tapestry weaving gradually left the medieval castle and came to centers in the cities. During the 14th and 15th Centuries Arras was the great center, and the name of the town actually came to be synonymous with tapestry, and "arras" became the generic name for wall hangings. Then followed Brussels, Middelburg, Delft, Mortlake in England, and Paris.

The most illustrious names in the Renaissance, which reached its zenith in the 17th and 18th Centuries under royal patronage in France, are the Gobelins, the Beauvais and the Aubusson looms. The Gobelins establishment, founded by Colbert in 1667, produced under the direction of Charles Le Brun magnificent works glorifying Louis XIV, from cartoons by Le Brun himself. The Conquests of Alexander, which were intended to flatter the Grand Monarch, were done many times. Tapestries were woven after designs by the greatest painters of the age, among them Poussin, Mignard and Coypel, the latter's work extending well into the 18th Century under Louis XV.

Under the latter monarch Beauvais came into prominence, with its delicately colored creations after the exquisite Boucher. These looms, under the direction of Oudry, soon rivalled the royal plant of the Gobelins. And as for Aubusson, tradition says the first tapestries were made there in 732 by stragglers from the Saracen army that Charles Martel defeated at Tours. They are still being made there, as well as at Beauvais and at the Gobelins plant in Paris.

Besides these three ancient centers that continued to produce, perhaps the most notable 19th Century experiment was Merton Abbey in England, where tapestries were woven, beginning with 1878, after designs by William Morris, Sir Edward Burne-Jones and Walter Crane.

Albert Herter, who has taken the lead in tapestry designing in the United States, is at his best when depicting stories from American history. "As in the bygone days of romance," says Mr. Herter, "the life and history of each nation, court or family was woven into an enduring fabric, so also we can by real art make beautiful and interesting the happenings of what seems to us a common place and sadly unpicturesque time."

### Tapestries in Period Rooms

Tapestries can be used in any period room. Gothic specimens are particularly appropriate for old English interiors, with which they may be said to be indigenous, for when the old English home was being evolved from

a fortress into a mansion these tapestries, from Arras and other early tinental weaving centers, were highly prized as decorations by English nobility than any other of art. Henry VIII possessed hundreds of them, and the English castles of the 14th, 15th, 16th and 17th Centuries were filled with them.

Likewise, French rooms of periods of Louis XIV, Louis XV, Louis XVI, are the natural quarters for the finely pictorial and richly colored tapestries of the Renaissance, from Gobelins, Beauvais, Aubusson and the other looms. There is a vivacious quality about these works, even those under Louis XIV, were given scriptural subjects, that harmonizes with French furniture. Italian rooms likewise tapestries, usually the more ornate.

The only sort of room in which tapestries are difficult to make a tapestry appear at home is the Colonial room, but there are certain kinds, such as the Flemish verdure specimens, and the lighter and simpler French tapestries, that can be used with good effect.

In considering tapestries as decorations it must be constantly borne in mind that their real value lies in the quality of their texture and design, not simply in the realism of their pictorial phase. Not tapestries which resemble paintings, but those which are the most unlike them have the highest decorative value. In this they are to the Oriental rug. One would think of buying a rug because it represented something or other, but rather because of its intrinsic beauty of texture and color and design. It has been said that tapestries have greater textural interest than any other art product.

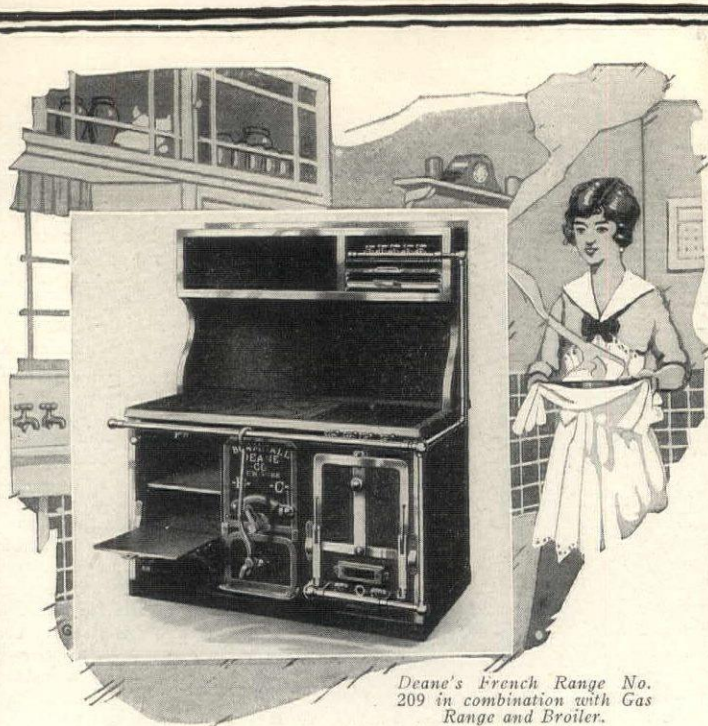
### Hanging Tapestries

Now it is because of this that tapestries have to be hung loosely on walls instead of being stretched tautly in frames and displayed as paintings. It is only by letting them hang that their textural qualities can be enjoyed. The lights and shadows play about the natural folds and puckers are part of the charm. Besides, not all tapestries have borders woven around them, which take the place of frames and when this is the case to put them in wooden bound to their beauty would be worse than carrying coals to Newcastle. It would be as bad as serving honey molasses. Perhaps the worst humiliation that can be heaped upon a tapestry is to have its owner not only frame it but put it behind glass.

And in this connection it may be added that when tapestries were highly valued, in the mechanical dullness of the first part of the 19th Century, great grandmothers actually stretched their dresses over hoop-like frames and fore draping their persons with them. How happy the age that has learned to wonder how it ever could have been possible for people to admire tapestries and despise tapestries!







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Between the crosses row on row,  
That mark our place; and  
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it to your door.

## THE EUROPEAN CORN BORER A MENACE TO OUR CORN CROPS

By D. J. CAFFREY

Scientific Assistant, Cereal and Forage Insect Investigations.

THE future of the country's corn crop is seriously threatened by the presence of the European corn borer in eastern Massachusetts. This insect has long been recognized in Europe and Asia as one of the worst pests attacking corn, millet, hops, and hemp. In France and Hungary, according to European entomologists, from one-fourth to one-half of these crops is frequently destroyed by it.

The European corn borer probably is the most injurious plant pest that has yet been introduced into this country. It is now known to be present in an area of about 320 square miles near Boston, Mass. Unless repressed and restricted it may spread throughout the country and cause serious and widespread losses to the corn crop.

The larvæ, or borers, tunnel through all parts of the corn plant and destroy or severely injure the ears and stalks. The pest also attacks celery, Swiss chard, beans, beets, spinach, oats, potatoes, tomatoes, turnips, dahlias, chrysanthemums, gladiolus, geraniums, timothy, and certain weeds and grasses.

There are two generations each year, so that multiplication and spread are rapid, especially as very few of the borers are destroyed by natural enemies. The winter is passed in the larva or borer stage within infested plants.

To suppress this pest burn or otherwise destroy during the fall, winter, or spring all cornstalks, corn stubble, crop remnants, and stalks of garden plants, weeds, or wild grasses within the infested areas likely to harbor the overwintering borers. Work of this kind is now being conducted by the Federal, State, and local authorities, and the hearty cooperation of all property owners, tenants, or other interested persons is earnestly solicited. *This work must be done very thoroughly.* The borers in a few overlooked plants may increase by the end of the season to as many as were present before the clean-up.

At the present time corn is the principal crop attacked by the European corn borer in Massachusetts. This includes sweet corn, field corn, and fodder corn. In areas where corn is not grown, or in the vicinity of badly infested corn plants, the borers commonly attack a great variety of other plants, including celery, Swiss chard, green or string beans, beets, spinach, oats, potatoes, turnips, dahlias, chrysanthemums, timothy, and several different species of weeds and wild grasses.

### Character of Injury to Corn

The larvæ or borers of the European corn borer tunnel through all parts of the corn plant except the fibrous roots. They even feed within the midrib and upon the surface of the leaf blades. They cause their most serious damage, however, by their work in the stalks and ears, which they partially or totally destroy. Generally, they enter the stalk at its upper end near the base of the tassel and at first tunnel upward. This damage so weakens the tassel stalk that it breaks over before the tassel matures, resulting in loss of pollen and the lack of normal grain formation on the ears.

After destroying the tassel the borers tunnel downward through the stalk, gradually increasing the size of their tunnels as they develop. Instead of entering the stalk near the tassel many of the borers enter between the leaf sheath and stalk at a point lower down

and tunnel upward or downward, according to their individual preference. Small holes in the stalk with sawdust-like extrusions indicate where the borer is at work. When several or many borers are present within the stalk, as is frequently the case, the stalk becomes reduced to a mere shell, filled with fragments of the frass or castings of the borers. This injury cuts off the supply of nutriment to the developing ear and greatly weakens the stalk, which eventually breaks over.

Some of the partly grown borer leaves the stalk and enters the soil through the husk and also through the stem and cob. Here they feed upon immature grain and tunnel through parts of the cob. During July and August many of the moths deposit their eggs directly upon the newly developing ears of late corn.

### Character of Injury to Plants Other Than Corn

The stalks of celery, potatoes, tomatoes, oats, dahlias, chrysanthemums, gladiolus, and geraniums, as well as leafstems and leaves of Swiss chard, beets, and spinach, are entered and damaged by the borers in a manner similar to that described for corn. Occasionally the borers are found tunneling within the pods, immature seeds, and vines of beans. The green stems of timothy and the leaf stems of turnips are sometimes fed upon externally by the borers. In addition to the actual loss caused by the work of the borers in these crops there is also the possibility that some of their products when shipped to market may contain the insect and thus serve as carriers of the pest to new localities.

### Methods of Control and Eradication

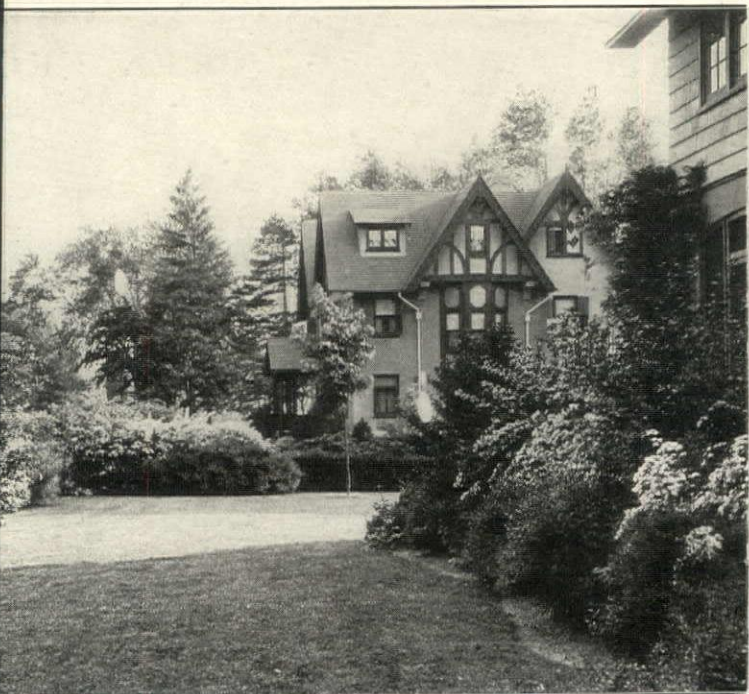
A most effective method of destroying the European corn borer is to burn in areas of known or suspected infestation, all of the previous year's corn stalks, corn stubble, crop remnants, and stalks of garden plants, weeds, and larger grasses that may contain overwintering borers. This must be done during the late fall, winter, or early spring while the borers are without such material.

It should be clearly understood that each and every plant likely to be infested must be destroyed. This includes the stubble and upper part of the roots. Occasional plants, or parts of plants, which may seem hardly worth the trouble to clean up, are likely to harbor enough borers to give rise, at the end of the season, to as many as were present before the clean-up operations began.

Burning is undoubtedly the most effective and cheapest method at present known for the destruction of infested material, especially during the late fall, winter, and spring, when the vegetation is dead and dry. As previously stated, in order to be effective all parts of the plant must be burned, including the stubble and upper part of the root. It may be found necessary to sprinkle the plants with oil or to use other fuel in order to secure the complete combustion of the material, especially if it is damp.

In cornfields where the fodder is not used for feed the plants may be pulled up by the roots, or plowed out, and then collected in piles and burned. When the stalks are cut for fodder the stubble should be plowed out, raked in piles, and burned.





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During January, February and early March several of our Department heads will visit our customers in the states east of the Mississippi River, starting with the Southern States. These visits will be resumed during the summer months. If you will write us soon, and say it will be agreeable, it is likely that one of these experts can arrange, without expense to you, to call on you while in your vicinity, inspect your property and talk the matter over with you in person.

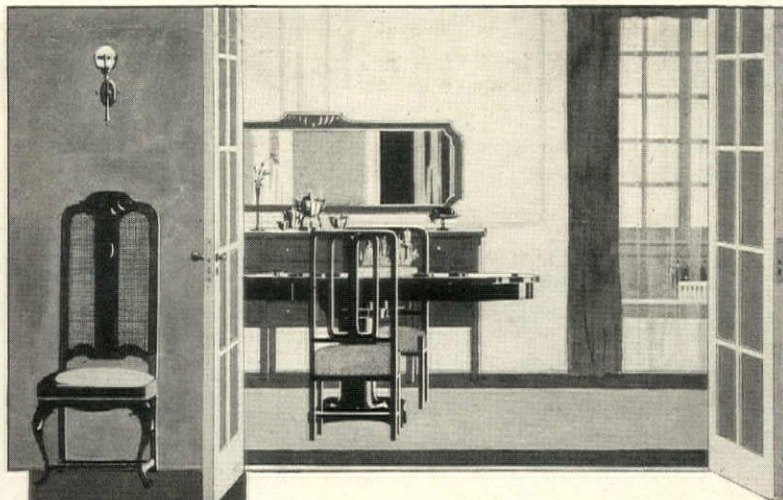
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It clings to the teeth, enters crevices and stays. The tooth brush does not end it. The ordinary tooth paste does not dissolve it. So it continues to mar the beauty and to wreck the teeth.

That film is what discolors—not the teeth. It is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

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Pepsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to day by day combat it.

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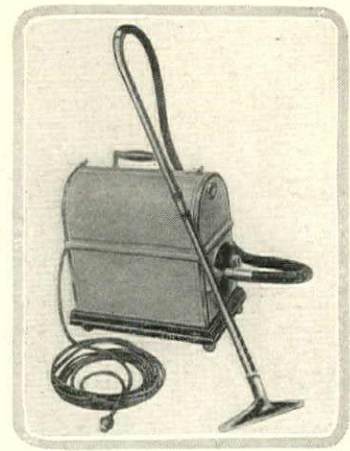
Mail 10-Day Tube of Pepsodent to

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Address .....

### See What It Does

Send this coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the slimy film. See how teeth whiten as the fixed film disappears. These effects are most important—prove them.



Tank type vacuum cleaner with duplex pump  
Courtesy Regina

## Making a Clean Sweep

(Continued from page 57)

threads adhere for a long time to the bristles and often return again to the carpet.

Third: Using air with beating and sweeping. These sweepers have a large brush in a large nozzle and the brushes are spirally wound in two rows with a simple belt connection to the motor. These machines are generally adjusted so that the nozzle is about 1/4" above the carpet. The bristles extend enough below the nozzle so that the bristles push away the carpet as the air draws it up. This gives the shaking motion at the same time the bristles, coming down at an angle on the carpet, beat it and passing through the nap comb and sweep it automatically. The bristles comb the nap and the air, passing through, cleans the carpet and the imbedded dirt is loosened by the shaking. The surface litter and hair is swept up and it cleans efficiently by applying all the laws of cleaning at the same time.

Of course, with the cleaner come tools for altitude cleaning, for blowing out dust from books, moldings, upholstery tuftings, etc., etc. The extra tools are absolutely necessary and it is well to remember that the price is generally given you without the extra \$7 to \$10 being added. Tools are made of aluminum steel

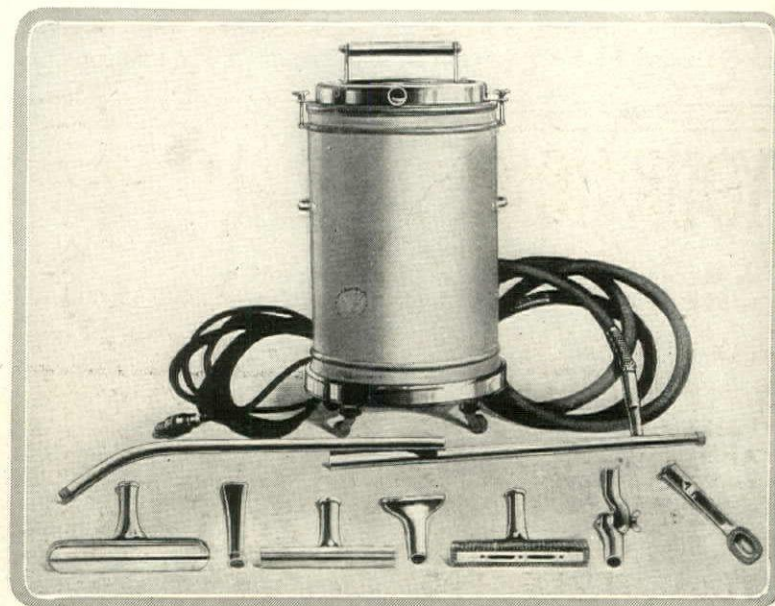
and fibre, which means that they are durable and will withstand much wear and tear.

If you should own the best vacuum cleaner in the world and take no care of it, it would be as if you had none. Every bit of machinery that was ever or will ever be made needs care. Any mechanism "acts up" if neglected. It is true that the vacuum cleaner needs very little care, probably oiling once a month and the removal of the dust after every cleaning operation. The oiling is easy to understand, but the reason for moving the dust after every operation is: that, if the dust bags clog up, the egress of the air is impeded, and therefore the action of the motor is impeded and the fan's speed is diminished, causing a decrease in velocity and air supply which is what makes the cleaner more useful than a broom.

Do not be fooled by the talk and glib printed matter about high vacuum power, and long air and water columns. What is needed for a good cleaner is air displacement at a sufficiently concentrated point or surface to maintain a high air velocity. A vacuum cleaner might show in a technical test a tremendous vacuum and when used on the carpet the nozzle be so constructed as to mitigate this.

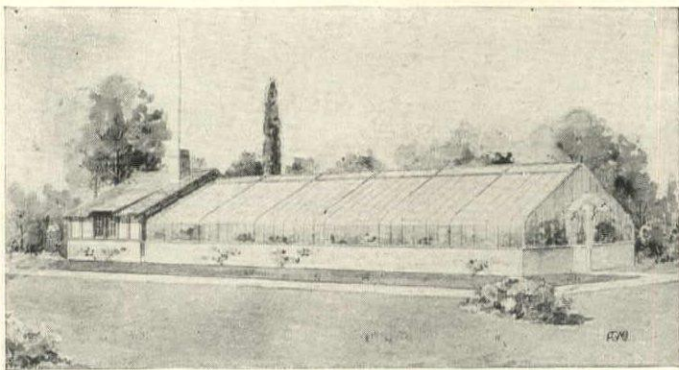


Vertical motor type



A vacuum cleaner of the tank type. The attachments displayed before it show the various types of tools necessary for the complete use of the cleaner. Courtesy of the Duntley Pneumatic Cleaner Co.





## Your table, too—

It should not be overlooked. For if the hearth is the heart of a homey home, the dinner table is assuredly the stomach, and should be provided for in a befitting manner.

And what contributes more to the wholesome pleasures of the table than rare dishes out of season—large, luscious grapes when none are in the market, and fresh flowers of your own growing?

And it's really easy to have all these—if you've an indoor garden. A conservatory book will help you no end in the planning.

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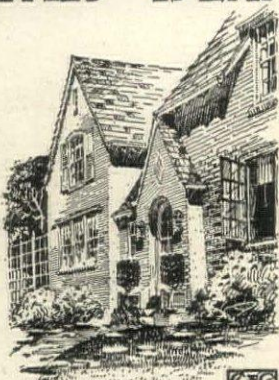
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The material deposited falls down the regular house chimney flue into the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required.

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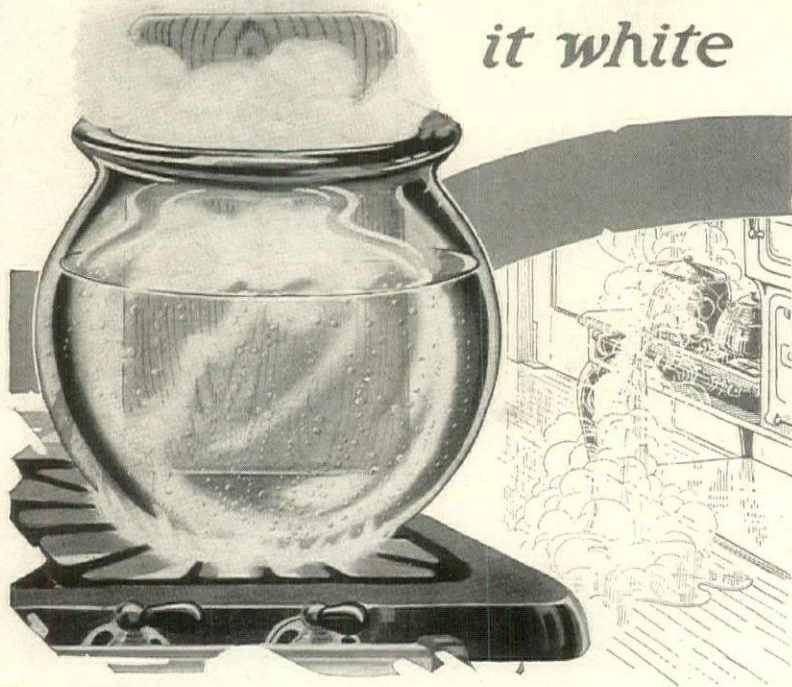
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OF course you are not going to boil the varnished finish on your floors, furniture or woodwork—but if the finish will endure actual boiling, it will more than withstand steam from your bath-tub, hot water from leaky radiators, water spilled on table, floors and so on.

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### Filet Net

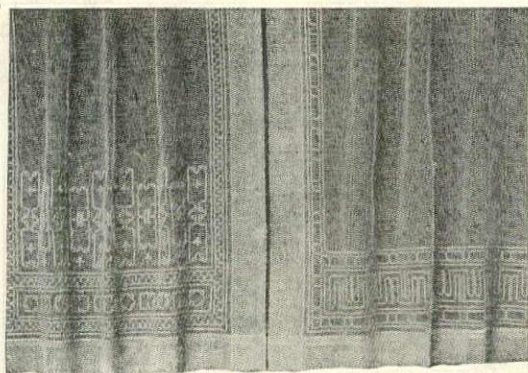
The most beautiful of all curtains. Handmade in original and exclusive designs.

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## Making a Clean Sweep

(Continued from page 86)

power of the suction so created and, therefore, be ineffectual as a cleaner. Therefore, the salesman can talk glibly to the uninformed about vacuums and tests and never say "but our nozzle is so large or so high or so low that the air intake is bad."

Too much vacuum often makes the machine heavy by sucking too heavily upon the carpets. Of course, raising the nozzle here will help this fault.

### Motors!

Another battling point is the question of whether the motor put in horizontally into the casting or that which is put in vertically is the better. They all talk glibly on this subject, but heed it not. All that is necessary for the purchaser of a cleaner to know about the motor is that it should be made by a reputable firm, have a good speed that is spectacular and that it be not imbedded too deeply in unnecessary fixings to be oiled and cleaned.

The universal motor is best for the average purchaser as it works well on indirect or direct current, whichever is supplied to you in your neighborhood. Nearly every cleaner employs a universal motor.

Every vacuum cleaner manufacturer has some point of his own that makes him the most delightful of talkers. Here are some very useful devices which are worthy of mention, but for the most part are matters for individual choice:

- The enclosed dust bag.
- Steel motor case.
- Nickel steel motor case.
- Aluminum motor case.
- Wheel bearings inside the nozzle.
- Wheel bearings outside the nozzle.
- Detachable nozzle.
- Air cooled motor (most motors are cooled by in and outgoing air).
- Dust bag on top of the handle shaft.

- Adjustment with nut for stair cleaning.
- Self adjustment to keep handle even when released from holding (convenient).
- Automatic current cut off.
- Extra roomy hooks for electric cord on the handle.
- Oil cups protected from dust (should be always).
- And general attachments made simple as possible.
- Dust bag lined and sometimes partitioned.
- Dust bag easy to put on and take off with a collar to hold between soles of shoes to empty without making dust escape.
- Automatic closing valve where dust bag collar comes off—to prevent dust flying back into motor case.
- Rubber bumper to protect furniture.

### Requisite Qualities

In short, the satisfactory cleaner must:

1. Sweep loose the adhering dirt such as thread, lint, dust, particle, and bring up matted nap or pile to restore color.
2. Loosen and shake to the surface ground-in dirt that kills rugs and carpets, so that it can be removed.
3. Have suction enough to carry away all dirt after the soft hair brush loosens it to make it possible.

This is about the whole story. As to the expense of operation, they are not even as much as an electric iron and far less than the cost of extra cleaning folk today. It is an economy, comfort and a gold lined investment which the interest is health, money saved, and fabrics preserved. Could one ask for more in a sweeper?

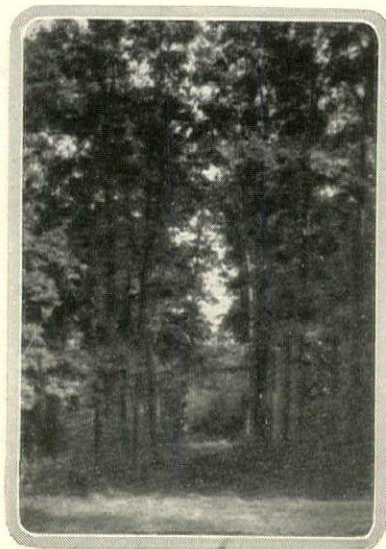
But don't expect miracles. The vacuum cleaner needs slight push over the floor—it can't roll by itself.

## A NORTH SHORE IDYLL

MARY JANE DANIELS

THE casual wayfarer, passing along Wade Street in Ravinia, Illinois, sees only a space of uncleared woodland, overgrown with underbrush, that skirts a heavily thicketed ravine. The spirit of romance may whisper in his ear and urge him to follow the flower-carpeted path that straggles lazily to the road. It is a whimsical little trail that bends about a lusty oak, crosses a rustic bridge over a ravine where cottontails and chipmunks play hide-and-seek, and then, after turning, opens on a clearing. Here in this idyllic setting is Columbine Cottage, the summer home of Mr. Lionel Robertson, a

the winter home of Mr. Herman Rosse. As soon as one crosses the threshold of Columbine Cottage he lays aside his cares with his wraps; the spirit of a bygone era greets him—an era when the course of existence ran in a traditional pattern of convention and custom. The living room breathes the atmosphere of the late eighties when Pre-Raphaelism was in its flower. Mr. Robertson, who is an interior decorator of wide reputation, and his collaborator, Mr. Rosse, are both disciples of William Morris. (Continued on page 90)



The driveway to Columbine Cottage leads among tall forest trees that meet overhead.



## Satinover GALLERIES

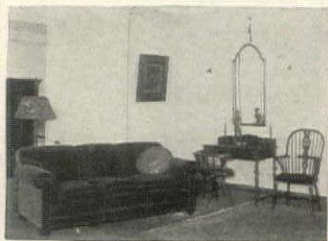


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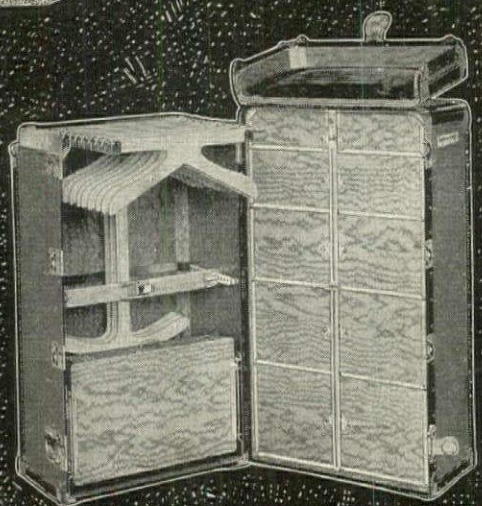
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Hand-blocked toile in red and white upholders the daybed and armchairs. A flat apple-green tone is used on the woodwork, china cabinet, buffet and floor, the last with an 18" border of cobalt blue

## A North Shore Idyll DISCARDED

(Continued from page 88)

Morris. Their theories are not akin to those of the modern realistic school; they believe in an art that is always decorative, always beautiful, always symbolic of nature though it does not always adhere in line to nature.

The room is a melody of Morris patterns: the side walls are covered with the daisy pattern paper—conventionalized red columbines and primroses, golden daisies, and green leaves on a white background; the ceiling is similarly treated with a block pattern in yellow and white; toile, hand-blocked in red and white, upholders the daybed and the armchairs that flank the red brick fireplace and hearth. The fresh and aspiring influence of the Pre-Raphaelites is dominant in the flat apple-green tone that masks woodwork, chimney, china cabinet, buffet, and even the floor, which, however, has an 18" border of cobalt blue.

There are many evidences of the adventurous and roving spirit that stimu-

lated the explorers in that pulsing period of expansion which ushered in the Renaissance—that selfsame period when Pre-Raphaelitism as a philosophy of art was first being spread abroad. From the shelves of the cabinet earthenware bowls, collected by Mr. Rosse in Java, and Chinese plates repeat the color pattern of the room, while bronzes, hammered in fantastic Chinese characters, copper Japanese kettles, and pewter jugs from Singapore gleam on the buffet and highboy.

The quaintness and charm of the room have endeared it to many of Chicago's literati who gather there on Sunday evenings to discuss art, religion and politics over a cup of tea, just as the world of letters was wont to meet in Mid-Victorian drawing rooms and salons. The radical and the conservative, the struggling student and the master and patron, the materialist and the idealist, youth and experience, all come together on common ground.



The living room is markedly after the designs of William Morris. On the walls is a daisy pattern paper with a white ground; the ceiling is a block pattern in yellow and white

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